

High Priced M. P. Press Agents—Robert Grau



FRANCES STARR

Enjoying a Ride in the Woods Near Her Cottage on Lake George

America's Leading Dramatic Paper

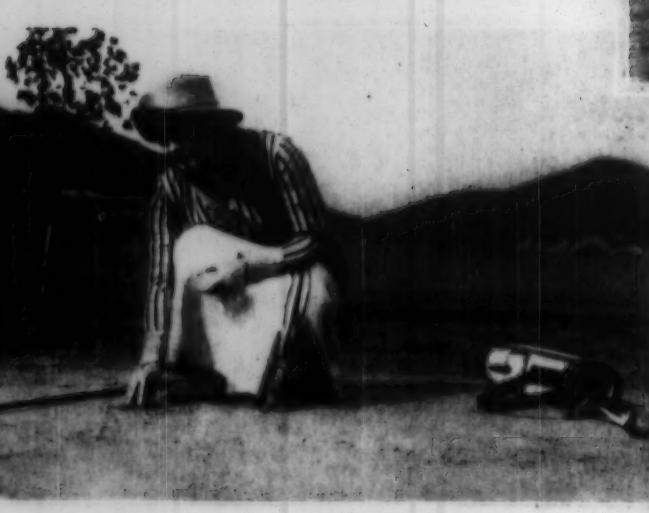


Mary Ryan enjoying the ocean breezes of Atlantic City

Valkyrien and a shark which she caught at Coquina, Fla. The shark, of a blue-nosed, man-eating variety, weighed 315 lbs. and was seven and a half feet long.



Josephine La Croix in a shady part of Central Park



Myrtle Stedman getting ready to "tee-off" on the links at Los Angeles



William H. Crane explaining to Mrs. Walter Pulitzer some points of interest at San Francisco

## WHILING AWAY THE SUMMER HOURS



Mr. and Mrs. Otis Oliver start on a motor trip from their Summer home, "The Playhouse," at South Haven, Mich.



THE

NEW

YORK

# DRAMATIC MIRROR



ESTABLISHED JANUARY 4, 1879

VOLUME LXXVI

NEW YORK, SATURDAY, JULY 29, 1916

No. 1962

## MOTION PICTURE PUBLICITY

BY ROBERT GRAU

WITH all of the tremendous development of the distinctly publicity phase of theatrical evolution, it is but a truth to concede that the old-time advance agent not only commanded a higher honorarium for his services than the modern press agent does to-day, but more often than not this no longer great factor in the amusement field made his impress as an expert business executive rather than through any unusual ability as a writer.

As a matter of fact, the showman who "made good" as an *avant courier*, four decades or more ago, and who traveled "ahead," was rarely expected to provide "copy." Few, indeed, in that era could write about the theater with the all-compelling force that signalized the advent of the newspaper man of modern times. Yet, for all that, it is a remarkable tribute to such men who later became wealthy and potent as advance agents—the late Harry Miner and J. Fred Zimmerman, for instance—that they were paid in the seventies and eighties salaries which have never been exceeded to this day even in the gold-laden motion picture field.

Miner and Zimmerman became millionaires while the theater was yet the most precarious of all the vocations in the business world, and as recently as ten years ago, the great majority of advance men who could command a three-figure-weekly emolumenent, had to possess, besides a vast theatrical experience, the rare gift of creating original ideas.

The publicity expert who confines his output to the writing and placing of copy is a product of the last few years, and it was only when the big feature cinema spectacles, such as "The Birth of a Nation" and "Civilization," arrived in New York's playhouse zone that big salaries were meted out to men and not a few women—who did nothing but publicity work exclusively.

Moreover, it is fair to state here that the greater demand just now for such big film productions is for the theatrical rather than the merely film expert, and the former element among publicity experts are paid right now more money than at any time in all their careers.

It is a striking illustration of the unusual conditions existent in the field of motion picture publicity that almost every well-known theatrical manager who is also an able writer is just now exploiting one of the massive film spectacles which are presented in the better grade playhouses, and the demand for others is so great that the immediate outlook is for contracts by the year instead of for briefer periods. A salary of from \$5,000 to \$12,500 a year is not at all unusual even now, but the call is for the well-known theatrical man invariably.

\* \* \*

When Thomas H. Ince came to New York for the purpose of exploiting his peace spectacle, "Civilization," he went about the publicity angle of it on a scale never before attempted by a producer who had not even the assurance that it would "go over," for while "Civilization" scored in the Los Angeles engagement it was not the same production that he brought to Broadway, and Ince's plan on arrival at the Hotel Astor was to secure a Broadway manager's interest and not risk the fate of the film on some theater owner, whose only incentive would be the collection of a weekly rental for his theater.

As Ince, from the outset, was determined not to make a showing contract save with some live and hustling showman who had a large prestige and who was accustomed to spending his own money, he made his deal for "Civilization" with Al. H. Woods—made it, too, on the very day he arrived in New York—on a Sunday at that—and Woods took up his option on a third interest in New York State and Illinois before he even saw the picture!

When Woods was asked by the writer how he

**T**HE work of launching a spectacular motion picture feature is not complete when the camera man snaps the s'utter of his lens on the last scene.

**I**t is then that the publicity campaign begins, in order to arouse an interest in the feature among the people who pay their dimes and dollars.

**B**ut it is not this element alone that has to be considered. There is a more restricted circle that has to be interested—an element with which the owner, maker or manufacturer of the spectacle has a more intimate concern.

**This is the exhibitor.**

**T**he exhibitor, in his multiplied form, constitutes a large clientele scattered over the earth's surface, for American films are exhibited in the antipodes even.

**I**t is through such publications as The Dramatic Mirror that this element is reached; and it is the publicity man's specific task to devise ways and means of bringing the merits of a new film production to the attention of this class of patrons.

**M**r. Grau instances the work done in behalf of one feature screen spectacle now on exhibition in New York; but the work that is being done for this particular attraction is characteristic of all other productions of similar scope and magnitude.

should define Woods's connection with "Civilization," the latter replied: "Just bill me as the advertising agent." And such glory as this great showman can derive from his association with Mr. Ince's triumphant success is surely due to his masterly handling of the advance work for the Criterion Theater engagement.

But if any one should ask to whom the greater credit is due for the exploitation of "Civilization" up to this date, there could be but one answer to

the query—namely, to Tom Ince. Why? Because not since the inception of the motion picture art and industry has there been so prodigal yet withal so effective a publicity campaign as the one launched by Ince after having assembled a publicity staff which has not yet been completed, though the salary list of the press department already costs Ince more than \$1,000 a week. Besides the writer, who has previously been Mr. Ince's literary adviser for over two years without his own name having appeared once during all that period, the Ince publicity staff includes Leander Richardson, perhaps the best known and the most able writer on stage topics in this country—who is just now managing the Chicago campaign of "Civilization"; Beulah Livingstone, a young lady who has come forward in the last few years with an impetus which credits her with a score of unique and original "stunts," and who has been identified with some of the biggest stage successes of the last four years; Percy Heath, who has had charge of the Criterion Theater engagement, and who has never failed to appear at the Ince offices any day with an idea big enough to become a sight draft on the editorial sanctum for space; Lou Houssman, who has surpassed all of his previous achievements in the publicity line for the engagement of "Civilization" at the Grand Opera House in Chicago, and J. L. Barnard, who was already exploiting "Civilization" for the Los Angeles engagement, and who came to New York with Mr. Ince, where he has been paid the compliment of being sent to each city by Mr. Ince in advance of new openings. The publicity staff for "Civilization" also includes H. C. De Muth, William Karshan, and Joseph Smith, each of whom has made a record in some unique way.

Alec Lorimore has had complete charge of the pictorial campaign of "Civilization," and when it is stated that up to now over 500 stands are on the walls of Greater New York alone, and that it costs \$2,000 a week for rentals of billboards, some idea may be formed of the thorough manner in which this important feature of the advertising has been handled.

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If the writer were asked whether the standards of motion picture publicity were on a high plane, he would not hesitate to point out that there is no longer any doubt that publicity and advertising are one, and he would like to see all hypocrisy on this vital problem eliminated for all time.

The crying need is for a better understanding and a more concrete method of distributing the disbursements for newspaper advertising so that those who write and place "copy," and who are everlastingly asking for and getting favors from the press, can obtain some measure of credit for the vast advertising appropriations which are now distributed with not the least cognizance being taken of the press departments.

Is it conceivable that if the publicity manager had some say in the manipulation of a \$50,000 advertising campaign, so that the solicitor of advertising understands that the publicity man is "on trial" to justify such a campaign, that the latter would not be in a far stronger position?

## MADAME CRITIC

**I** WONDER who will be the first manager to begin the regular Fall theatrical season this mid-summer? All sorts of rumblings have reached us as to productions and theaters, but who will set the pace?

There's no hope for the poor fellows who follow their pens or pound typewriters. For the life of me I can't see how or where they are going to secure even the usual two weeks' vacation—that is, provided they have not been alert enough to have taken time by the forelock, and how many writers do this? THE MIRROR's poet profited by his experience of last summer when he was called from the Adirondacks almost as soon as he reached there. We must have verse in the heated term, just as we must have electric fans, but poets are often as heartless as police reporters and he made a bid for the very first get away, so his readers may picture him at present as tracking the antelope in the Sierras or pursuing the horned toad to its lair in the Arctic zone—somewhere South, or somewhere North, for he has left no address.

But, soft, another thought! He may be dipping his sandalled feet in the shallow waters of some babbling brook where the dragon flies speed unheeded by his muse, where the snakes glide unabashed into their holes along the banks, where the wild flowers bloom and die and the grain sways in the breeze, and where the impudent little birds in their tree homes sing uncaged and unreproved by some nervous neighbor above, below or next door.

Let us picture him in happy fancy telling the tales of the wondrous Broadway life to some wide-eyed damsel who listens in wonderment to the prose marvels and who won't be thinking of lunch at the same time, as so many sophisticated city maidens do when they are seemingly the most attentive. Too often it's the "jug of wine" and the "loaf of bread" that counts, and "thou" is only a means toward this gastronomic end. But, I am sure, maidens who sit beside brooks in languorous weather do not become anything like as hungry as those who wear white kid boots and furs in the hot city in July and August, and who depend upon electric fans, potted palms and an orchestra to keep them cool.

At any rate, we wish our poet well in his wanderlust. No doubt he will say as usual on his return, "I've been away a million years—think I shall stay in town next summer."

It is always interesting to learn what intelligent people from far away places think of us. Last week a visitor from way down in Texas expressed an opinion of our local musical taste that delighted my soul, because I know she is an authority on the subject. As the head of the big vocal department of Baylor Female College in Belton, Texas, Mrs. Eva Whitford Lovette is considered one of the two most noted women instructors in the state. Her opinions are listened to with reverence. Therefore, when she remarked that in one year's time she noted a remarkable improvement in our general musical programmes I was delighted. Mrs. Lovette is a native of Washington but has spent much of her time in New York and in foreign countries.

"I have been astonished," said she, "by the superior class of music heard everywhere in New York. The orches-

tras of first class theaters have always tried to give the best as well as the popular in their entr'acte selections, so that I do not speak of them particularly. It is the motion picture houses chiefly which deserve commendation for the uplift. And it is the clientele of such theaters which may be benefitted most and which will spread the benefit in their circles, so that the influence for musical good will be incalculable. I attended a number of your best picture theaters last summer and commented upon the improvement then, but this year there has been twice the progress made.

"Take your beautiful Rialto theater, as an illustration. It was a pleasure to enter such a splendidly appointed amusement place. Art, luxury and the last word in comfort are there. The best in film entertainment was to be expected, but I hardly looked for such an orchestra playing an overture by one of the great composers. How will the audience receive this?" I wondered. I suppose there will be a rag time composition immediately after, in order to please those who pride themselves upon their scorn of anything classical." To my astonishment there was a storm of enthusiastic applause. An encore for one of the hitherto despised 'great ones.' Then came solos and a quartette—and still I waited for ragtime or the cheap ballads formerly so in demand. But they never came, and I left the theater with an increased respect for motion picture theaters. They are the link which will unite the two grades of music—and then carry the public on up to the heights. Judging by the reception accorded the musical numbers at the Rialto it will not be so very long before 'trashy' music will be a thing of the past and foreign criticism of our 'taste' will cease. I believe the masses will love good music once they become accustomed to it. It is merely a question of training the ear by such methods as pursued by the Rialto management. Results are bound to come."

Speaking of the Rialto, Mr. Rothapfel may be proud of his smartly uniformed and efficient corps of ushers, who are now said to be "the finest in town." These young men go through regular military drills twice a day. I saw a squad of them busy at formations just before a recent matinée. They were inspected and reported and received

orders from their captain with all the precision of real army men.

Amateur female impersonators often wear their bonnets fearfully awry, just as do some females who don't impersonate. Father Will W. Walen, author of the Irish-American drama, "Ill-Starred Babbie," inveighs against the stage priest in the matter of wearing the beretta, or the priest's cap.

"To most priests in the audience, the stage *soggarth* affords much amusement by the way he handles the beretta," said Father Will. "A good many actors with that light bit of clerical headgear are almost as ill at ease as the average woman with a cigarette. The ordinary beretta has three small wings on top, the one corner without a wing being over the priest's left ear, as the initiated know. The stage priest frequently ignores that rule, and wears

his wings over forehead and both ears, while like Time, he leaves nothing for the back of his skull."

Father Will, in wiping the moisture from his forehead knocked his own little black cap rakishly to the side. "Then the cassock. That

garment always is full-length, yet at a performance of 'The White Sister,' I noted that 'Monsignor Saracineska' wore a cassock that came only to his knees, and gave him a jaunty summer girl air. Playwrights may blunder when they tackle the character of a priest, and we may excuse them for not being better informed, but in the line of costume, it seems to me, the directors ought to get 'wise.'

I think the best stage priest I saw as regards accent and costume and manner was Richard Bennett in 'The Stronger Claim,' afterwards known as 'The Deadlock.' But Mr. Bennett didn't stick to his cassock very long, and bounced quickly into the trousers of the rake in 'Damaged Goods.' Alas, poor Richard! I was sorry he was lost to the stage priesthood."

All this discussion in regard to a national song strikes me as being so superfluous. Our Army and Navy long ago took the dilemma by the horns and gave "The Star Spangled Banner" preference over all competitors, and the theaters followed their example. It is but rarely that we hear any other patriotic air in a place of amusement. I am not speaking of "Yankee Doodle" or "Dixie," or the various jolly tunes which cause everybody to keep time with hands and feet. "The Star Spangled Banner" is not that sort of song. It doesn't make you feel like dancing

It does make you think of your flag and country. And the flag plays such a stellar role in our affairs; more so, I believe, than the flags of other countries. "You Americans are always talking about your flag," said a European of my acquaintance, and it is true. George M. Cohan found the proper theme to the affections of the public in our flag, but he has never written a song about it which could take away the glory of "The Star Spangled Banner." John Philip Sousa has a march on the subject—an excellent one, too, but it is not to be considered as music sufficiently dignified to bring every American to his feet.

"The Star Spangled Banner" does this. It is compelling, irresistible. Only upon one occasion has it been known to fail in the desired effect. That was at the premiere of "The Hyphen," the play by Justus Miles Forman, which missed fire so completely. The flag incident which centered about the inspired singing by the leading actor of the "Star Spangled Banner," to the accompaniment of a piano as a climax, which was expected to create a sensation, brought only two or three people to their feet. I shall never forget that moment. There seemed to follow a sickening silence in which a pin might truly have been heard to fall. And then the play went on into oblivion.

But "The Star Spangled Banner" brings thousands of people to their feet in theaters all over the city every day of the year.

And this suggests a thought.

I wish some ruling might be made in regard to the proper time for playing our national anthem. The other day I attended a motion picture performance. There were about a dozen people in the balcony, most of them evidently until lately foreigners. They had just seated themselves when the orchestra began the familiar, "Oh, Say Can You See?" Every man rose with the orchestra. The musicians took their leisure and kept the twelve persons in the dim background standing until the fortissimo, the *con expressione* and all the rest of the terms were given full attention.

There is a proper moment for the playing of "The Star Spangled Banner" in our theaters, and some one in authority ought to find it.

MARIE B. SCHRADER.

### PARIS THEATERS DO WELL.

As to war and the theater, a London theatrical weekly thus sums up the situation in Paris: "Theaters? Theaters in Paris are doing quite well, are they not?" people often ask me. Yes, they're doing quite well if you compare them with the months when they did nothing at all, but the real figures of gross takings in the Paris theaters speak more clearly than any Journals about the situation. I was at a big music hall the other evening and it was full. But the most expensive orchestra stall cost half a crown instead of 8 shillings, and only a row or two were sold at this price, while at the matinee seats were sold for 10 pence each.

"The one theater which has done best during the war is the Opera Comique. There they make nearly £200 at Sunday matinees with popular operas like 'Carmen,' and usually £100 or more on the good evenings. But these subsidized theaters don't open every day. The gross receipts of other theaters in Paris are rather startling to a Londoner. Every Londoner knows the little Theatre des Capucines, an expensive little house, with bright programmes and clever artists. The gross receipts for Friday evening, Saturday evening, and Sunday evening of last week (the three best evenings of the week these, at any Paris theater) amount to an average of 373 francs, or not quite £15 per evening. No theaters in Paris except the subsidized ones are taking an average of £80 a night gross, and even the big music halls rarely touch £20 receipts."



MISS MABEL WILBER.  
Who Will Appear in a Prominent Role in the New Musical Production, "The American Empress."

## Personal

ALEXANDER.—Sarah Alexander, whose photograph appears on this page, was a member of the first stock company to play in the Salt Lake Theater in Salt Lake City. She went to the Utah city in 1860 from Pittsburgh, making the trip by ox team. The first performance of the Salt Lake Theater Stock company was given on March 6, 1862, Miss Alexander playing the leading woman's role. During her career she has ap-



Craffeth.

**DONALD MACDONALD.**  
Versatile Dancer and Comedian, Who Has  
Been Engaged by Corey and Riter for  
"The Amber Empress."

peared with Barrett, McCullough, Kyre Bellew, Madame Schiller, and others. She was recently seen in the motion picture play, "Caprice of the Mountains."

**BRADY.**—James J. Brady, for several years house manager of the Cohan Theater, is to withdraw shortly from his position as house manager of the Cohan Theater in order to act as advance agent for a Klaw and Erlanger attraction. Mr. Brady has been in the employ of Klaw and Erlanger for eighteen years, and was the first press representative of "Ben Hur." He will be succeeded at the Cohan by Richard Dorney.

**BROOKS.**—Joseph Brooks and family have gone to the Thousand Islands, where they will be the guests for two weeks of George C. Boldt, at his Alexandria Bay cottage. Upon his return he will begin the preparation for his new season, which includes the presentation of "His Majesty, Bunker Bean," at the Astor; William H. Crane in a new version of "Father and the Boys," and a new play by George V. Hobart, in which Maclyn Arbuckle and Thomas W. Ross are to star.

**CARR.**—A dispatch from our London correspondent states that J. W. Comyns Carr, dramatist and theatrical manager, has been retired upon a pension by the King, in recognition of his services to the drama. Mr. Carr was well known as a journalist in the early seventies and was art critic of the *Pall Mall Gazette* in 1873. Later he turned his attention to play writing. Among his more prominent works are "Called Back," the English translation of "Madame Sans-Gene," "Oliver Twist," "The Mystery of Edwin Drood," and a version of "Dr. Jekyll and Mr. Hyde." He was lessee of the Comedy Theater 1893-6, and managing director of the Lyceum, 1902-4.

**CLARKE.**—Harry Corson Clarke, who is playing a variety engagement in England, writes interestingly of theatrical conditions in London. "Business at the theaters with very few exceptions is very bad," he states. "Tom Ryley has 'Clicked' with 'Hobson's Choice,' and Gilbert Miller has a big winner in 'Daddy Long Legs.' These two are in for a long run. 'Hobson's Choice,' in fact, is doing so well that Manager Ryley is putting on three matinees a week. 'The Show Shop' and 'The Dummy' fell down through miscasting. And now we hear talk of 'It Pays to Advertise.' These American comedies should have Americans for the American parts or they will surely flop. 'High Jinks' is in rehearsal at the Adelphi, but the cast has not been announced. The Alhambra is taking 'real money' and packing them in with 'The Bing Boys Are Here.' 'Razzle-Dazzle' is about the biggest thing in the revue line to date. Stage director Wilson worked very hard and is taking a trip to Italy for a rest. The busiest chap in London just now is our own Gus Sohlke, who is doing big things at the London Opera House for the 'Look Who's Here!' production. Joe Coyne has not closed with anything for the coming season as yet, but is reading plays and keeping an eye out for something good." Mr. Clarke says there is no truth in the report that American actors are not wanted here. "When I got ready for a little vaudeville," he writes, "I opened right here in London and was immediately offered more time than I could accept."

**CLIFF.**—Laddie Cliff, the English vaudeville comedian, who has resided in this country for several years, will sail on Aug. 1 for London to enlist in the British Army. Mrs. Cliff, who was Maybelle Parker, an American actress, will remain in this country with her husband's mother.

**CORTELYOU.**—It is not George B. Cortelyou, Jr., but Winthrop Cortelyou, who is the author of a comic opera entitled, "A Regular Girl," which is to be produced in New York early next season. Young Cortelyou, who is a son of George B. Cortelyou, former secretary of the treasury, is spending his summer at his father's country place at Huntington, L. I.

**DONAGHEY.**—Frederic Donaghey, who at different times has been general press representative for William A. Brady and the Liebler Company, has been appointed musical critic of the Chicago Tribune to succeed A. G. Delamater, who has resigned.

**FEALY.**—Maude Fealy recently finished in Los Angeles a tour of the Orpheum Circuit, of which she was a headliner. She will take a month's rest at the Hollywood Hotel, Los Angeles, where her grandmother, Mrs. Fealy, who is usually her traveling companion, recently joined her.

**FLORIO.**—M. E. Florio, the distinguished singer and vocal teacher, is attracting marked attention by the favor which his pupils are winning in concerts throughout the United States. Following a successful career in Europe as first tenor at La Scala, Milan, and as a vocal teacher in Berlin, Prof. Florio came to this country in 1903 and established a studio. He met with success at the start and was soon compelled to seek larger quarters. He is now located at 177 West Eighty-eighth Street, where he has charge of several pupils of exceptional talent. Among these may be mentioned Madame Ella Markell, Madame J. C. Strahan, Ethel van Duyn, Leonore Chanaud, who, though fourteen years old, recently sang in the concert, "Ho-jo-to-ho" from "Walkure";

Charlotte Buckman, Vincent Sullivan and Madame Jennie W. Anker. The artistic singing of these pupils proves that their teacher is a voice builder of the highest rank. This is not surprising, however, as Mr. Florio has enjoyed many distinctive advantages. Before entering upon his career as a teacher he studied with the great vocal instructors of Europe, including the late Felix Pozzo at Milan.

**GATES.**—Joseph M. Gates, the theatrical manager, was successfully operated upon for an abscess in the ear at the Polyclinic Hospital, Thursday, July 20. He will leave the hospital early next week, it is expected.

**HARRIS.**—Frank Harris, author, critic and journalist, has been appointed editor of *Pearson's Magazine*. Mr. Harris has had wide magazine experience, having been editor and publisher of the London *Saturday Review*, the London *Vanity Fair*, and *The Candid Friend*. He is one of the greatest authorities on the life and works of Shakespeare. He is the author of "The Man, William Shakespeare," published in 1898, and has lectured throughout the United States and England on the poet. Though he has lived most of his life in England, Mr. Harris is an American, having been born in the Middle West in 1856. He was educated in American and German universities.

**HARWOOD.**—H. M. Harwood, author of "Please Help Emily," in which Anna Murdock is to appear shortly at the Lyceum Theater, has collaborated with Lieutenant Love Novello, of the British Army, upon a musical piece which will be produced at the London Gaiety in the Autumn.

**HENKEL.**—The many friends of Mr. Harry A. Henkel, manager of Nixon's Academy of Music, in Baltimore, will be gratified to learn that he is rapidly recovering from the effects of an operation for appendicitis, and will soon be able to leave Baltimore for Atlantic City, where he will be the guest of Mr. Samuel F. Nixon, owner of the Baltimore Playhouse. Mr. Henkel's record at the Academy since his appointment in January has earned him an enviable reputation, which will undoubtedly be further enhanced next season.

**HOLCOMB.**—Helen Holcomb, daughter of Willard Holcomb, critic and playwright, made her professional stage debut recently in "Her Last Rehearsal," a comedy in one act by her father, now being presented on the Proctor vaudeville circuit. Miss Holcomb's performance of the leading role is graceful and charming and shows that she possesses undoubted ability as a comedienne.

**JOLIVET.**—Rita Jolivet has received word that her brother, who is serving in the French Army, has been wounded and has returned to Paris on sick leave. It is possible that she will sail for Paris to visit him.

**KLEIN.**—A report from London states that Maurice Klein formerly of the New York Hippodrome and now musical director of "Razzle-Dazzle" at the Drury Lane Theater, has been compelled to take a long rest owing to a nervous breakdown.

**LA CROIX.**—Josephine La Croix, a snapshot of whom is shown on the inside of the MIRROR cover this week, recently appeared at the Palace Theater with Alexander Carr in the sketch, "An April Shower." Miss La Croix has been on the stage for four years, her engagements including seasons in stock, dramatic productions and vaudeville. She was leading woman in Edward E. Rose's production of "The Rosary," and has appeared successfully in stock companies in Niagara Falls, Lancaster,

Pa., Philadelphia, and Worcester, Mass. She will continue in vaudeville with Mr. Carr for the whole of next season.

**LOPOKOVA.**—Lydia Lopokova, who is now in Paris, is preparing to return to America for rehearsals with the Russian ballet.

**MACDONALD.**—Donald Macdonald has been engaged by Corey and Riter for a leading role in "The Amber Empress." Mr. Macdonald's clever and graceful dancing has graced many musical productions in New York and elsewhere. His most recent engagement was in "Molly O," at the Cort Theater.



**SARAH ALEXANDER.**  
Veteran Actress, Who Played at the Opening of the Salt Lake Theater in Salt Lake City, March 6, 1862. She Is Now Appearing in Motion Pictures.

**MANSFIELD.**—The roster of the Washington Square Players next season will contain the name of Richard Mansfield, Jr. Young Mansfield has been ambitious for a theatrical career ever since he was old enough to appreciate the important position his father held upon the stage. He is now eighteen years old. When he decided upon his future he had his name changed from Gibbs Mansfield to Richard Mansfield, Jr. His stage experience thus far has been in Settlement performances on the East Side. Mansfield is at present a member of a military training camp at Fort Terry, near New London, Conn.

**REARDON.**—William Reardon and Josephine Harriman have just completed twenty successful months in Chicago. Mr. Reardon and Miss Harriman have been dancing at Rector's, at Ravinia Park, on the La Salle Roof and at their own dansant in the gold room of the Congress Annex. They had the distinction of being the opening attraction at the La Salle Roof last season and this year as well. Mr. Reardon and Miss Harriman are now in New York and they will open shortly at a prominent dansant.

**SANTLEY.**—Joseph Santley has been engaged to play a leading role in "Betty," the English musical comedy in which Raymond Hitchcock is to be starred at the Globe Theater this fall. Later in the season Mr. Santley is to play the principal role in "One Time in May," an operetta which Charles Dilingham will produce.

**SLEZAK.**—Leo Slezak, the Austrian tenor, who has been singing in concerts in Berlin and Vienna, has cancelled his musical engagements and enlisted in the Austrian army. He is reported to have left for the Italian front. His younger brother was killed in action near Trentino.

JULY 29, 1916

ESTABLISHED JANUARY 4, 1879

THE NEW YORK  
**DRAMATIC MIRROR**  
 1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER,  
President and EditorLYMAN O. FISKE,  
Secretary and Manager

## SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at P.M. Mail Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"The Mirror," the Representative Dramatic Journal of America."—London *Police*  
 "Our Authoritative Contemporary, 'The Dramatic Mirror.'"—New York *Life*

## PLAYGOERS WANT TO HEAR

It is time to speak out. Can a properly constructed play pass to the stage of success if the audience doesn't hear intelligently what the players say? Admitted that the acoustics of a playhouse are the worst, more reason why the players should be guarded in every enunciation. Yet there are actors who mouth their lines so incoherently that occupants of the front row make sounding boards of their open hands in order to hear what is spoken.

Unless the speaker behind the footlights is an expert in elocution the attitude of the audience shows that it is straining every auricular nerve to catch the speaker's words. Even in comic opera, where it is not as essential to hear the words as it is in legitimate drama, the audience must buy the libretto if it cares to know the words. Unfortunately there is no libretto of the legitimate play.

Much that might be heard by those whose hearing is acute, or by those who have seats so close to the stage that they can inhale the odor of the rosin on the fiddlers' bows, is frequently lost by the voices of others in the vicinity that ask repeatedly, "What did he say?" or "I didn't catch it, what was it?"

There are managers who seem to think that an elaborate production is sufficient. A properly staged production is not to be decried. But if the audience cannot hear what a player is saying, and if it is the eye only which is to be satisfied, an audience can feast its optics at any moving picture house at seventy-five per cent. less than must be paid to see the spoken drama. And we are almost persuaded that the success of the moving picture industry is largely due to the fact that the audience does not have to listen—that it gets the worth of its money. And we are sure that an old critic was not far from the truth in saying of an elaborately staged production in which the players could not be heard, "SHAKESPEARE never had an elaborate stage setting. When he wrote he wrote to be heard, and that's what people go to a theater for, unless the production is a pantomime or a spectacular conglomeration."

In pleading for an actor to speak distinctly it must not be understood that

we are advocating the rant and roar. Either is the other extreme of that which we are writing about. Nevertheless, the orator, particularly the political orator, has a way of making himself heard which is understood by his audience. And the same thing is true of the "vaudeville artist"—to give him his own title. The legitimate actor can learn something to his advantage by adapting to a limited degree the speaking mannerism of the stump orator or the "artist" in vaudeville.

While an actor is often to blame for speaking indistinctly, it is not always his fault. The school in which he learns elocution bears some of the fault. Most elocutionists are insistent upon vowel sounds. But an actor with any common sense will not confine himself to his early instructions. The art—the satisfying art—of speaking from the stage, the pulpit or the hustings is simply to pronounce words so that the people who hear them will understand them.

We are glad to learn that this art is being insisted upon by some of our best critics. Well meant agitation of this subject will benefit the public that not only wants to hear, but which pays to hear. It will benefit the actor, and it may help the playwright by keeping his play before the public a little longer than would be the case where his lines are muffled.

It might help, if every manager would hang in the dressing-room of each member of the cast Hamlet's instructions to the players, and insist upon each member of the company committing the same to memory and observing the same. It is time to speak out.

## GOSSIP

George Relph, who returned to England last month to join the army, has been accepted and has received a commission. He is now "somewhere in France." Should he be mustered out in time, he will return to New York next season to head a Shakespearean company.

P. J. Kelly is playing prominent roles in a repertoire of Shakespearian and old English comedy, with the Devereux Players, at Columbia University this week.

Lester Alden left July 25 for a month's vacation in the North Woods of Canada, returning about September 1. He will open his dramatic school in Chicago about September 18 with a thirty-five weeks' term instead of forty weeks as heretofore. Mr. Alden has many friends in the dramatic profession,

## WHY CRITICISM IS DEGENERATING

Amelle Rives has taken occasion to scold the dramatic critics of New York for their "fanciful facetiousness, with its array of impudent personalities." We have, likewise, taken occasion from time to time to deplore the absence from the review columns of the daily press of all signs of seriousness and scholarship, and yet there is a word to be said for the critic, too. Criticism cannot easily rise higher than the object of the essay, and in respect to dramatic criticism, what has the last season in New York offered the young men of the press to inspire them to serious, analytical work? The most enduring success, theatrically, in the matter of time, is "The Boomerang," a bit of perfumed comedy in which a young doctor falls in love with a young woman whom he had assigned the task of causing a youth to forget another sweet young thing. Tense drama, this! Verily, the spirit of the twentieth century imprisoned in three dimensions! What else have we? Running from month to month is "Fair and Warmer," a farce built upon the assumption that it is extremely funny for a man and woman, married, but not to each other, and previously teetotalers, to become helplessly intoxicated. So it goes. The long runs, the things the public wants, are the frothy comedies, the half-immoral concoctions. What is the critic to do? He is writing for the same public for which the theatrical manager is producing. Should he constantly find fault with the productions which the public patronizes most generously, he is placed in the position of a common scold, which in itself would not be so bad if he could, in this way, hope to aid in redeeming the American stage from its demoralized state. The net result, in the practical, workaday world, however, would be that in a few weeks the young reformer would find himself out of employment. So he seeks refuge in gay peripage, and banter plays and players which he dare not score because he feels positive that they are so much like other popular offerings that they will be successes. There has, probably, been no season in the history of the American stage when fewer important productions were made than in 1915-16, and few in which frivolous performances have been more largely patronized. We deplore, with Amelle Rives, the degenerate condition of American theatrical criticism, at least, as it is found in the metropolitan dailies, but we cannot see where there is any hope for a remedy, so long as the public taste in stage spectacles remains at its present low ebb.—*Los Angeles Graphic*.

## MAKING THINGS CLEAR

HARTFORD, CONN., July 13, 1916.

DEAR MR. SCHRADER: Will you please publish this on your editorial page?

I wish to attract the attention of the Massachusetts correspondent who wrote the rather bitter criticism of Iowa to the fact that the Methodist Church is not the established church in England, as he apparently believes. The Church of England, to which an overwhelming percentage of British subjects belong, is identical with the Episcopal Church in America. As you probably know, there is no other denomination which is more wholly free from bigotry and intolerance than the Episcopalian Church, and I think I am safe in saying that so far as the stage is concerned there is not any other denomination which is less critical. Let me point to the fact that the Actors' Church Alliance was founded by an Episcopalian clergyman, and I believe that it is also safe to say that there are a larger number of churchmen on the stage than belong to any other denomination.

Would it not be more accurate to blame New England Puritanism for the evils which your correspondent believes exist in Iowa? The Pilgrims were practically expelled from England, and judging from their cruel treatment of the Indians and the absurd blue laws which they inaugurated they deserved such treatment.

I do not think your correspondent would find it an easy matter to prove his statement to the effect that "wine of Cardui" has been substituted for beer in Iowa, and it would be equally difficult to prove several other statements which he makes.

Personally I am an American, but my father, a clergyman, was British, son of an army colonel and a graduate of Oxford University. I believe that I am safe in stating that the attitude of the Episcopalian Church is the reverse of unfriendly to the theatrical profession. It may interest your readers to know that at the present time things in Hartford, from a theatrical viewpoint, are in excellent shape.

With best wishes,

SEYMOUR WEMMSS SMITH.

## EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. Questions regarding private life of players will be ignored. No questions answered by mail.]

W. M. W., Providence, R. I.—We have no record of Vivian Ford.

M. G., North Penobscot, Me.—We have no record of Eva Marsh since she left the Empire stock, Pittsburgh.

J. R. S., Paterson, N. J.—Charles Chaplin is with the Mutual M. P. Co., at the Lone Star Studio, Hollywood, Cal.

MIRROR ADMIRER, South Bend, Ind.—We regret that we cannot supply you with the information you desire. The *Musical Courier* might be of some help to you.

V. P. Mc., New York—"Romany Rye" was produced in London, June 10, 1882, at the Princess Theater; produced in New York City, Sept. 16, 1882, at Booth's Theater. George R. Sims is the author.

B. G. D., Rochester, N. Y.—Edna Goodrich was born in Logansport, Ind.; she was educated in Chicago; made her first appearance on the stage at the Casino, New York, in 1900, in the chorus of "Florodora."

S. E. R., Colorado Springs, Colo.—By reading the news columns of THE MIRROR you will be able to keep in touch with the players you wish to locate. The space allotted to the Letter Box would not cover the information you wish us to furnish you with.

SUBSCRIBER.—The picture of Mr. and Mrs. Fred Eric was used in page two, Sept. 8, 1915. We do not know Mrs. Eric's stage name. Neither do we know where their home is located. (2) We have no MIRRORS of Nov. 20, 1909, and we know of no place where you can obtain one.

A. B. C.—In the advertising columns of the Motion Picture Department you will find the names of many motion picture companies. The best way to obtain an engagement would be to call at a studio on a day when they are casting for a picture and offer your services to the director.

MARY McG., Boston.—John Craig is visiting his mother in Galveston, Tex., and his wife, Mary Young, sailed for France. Mabel Wilbur is rehearsing in "The Amber Empress," which Corey and Riter will produce in Boston in August. We do not know where Theodore Friebus and Priscilla Knowles are.

I. W., Mott, N. D.—Just as soon as we learn the release date for the new Ethel Barrymore motion picture, it will be given in the Motion Picture Department. (2) Frohman stars play at both the Lyceum and Empire Theaters, N. Y. C. (3) The opening date for Miss Barrymore's appearance in a new play has not been announced.

## MARRIED

MISS MARGARET PORTER, daughter of the late Sidney Porter ("O. Henry"), was married to Oscar E. Asare, cartoonist, on July 15, in the Church of the Transfiguration. Mrs. Asare is following a literary career, having written numerous short stories. Mr. Asare is on the staff of the *Evening Post*.

## DIED

Brook.—Helene Brook, actress, and mother of Harry Mestayer, actor, died recently in New York. She was well known in soutrete roles twenty-five years ago.

Douglas.—Miss Amanda M. Douglas, author of girls' books and of several historic novels and other volumes, died July 15, in her home, No. 470 Summer Avenue, Newark, N. J. She celebrated the eighty-fifth anniversary of her birth on July 14. She had been in failing health for the last six months owing to a complication of ailments due to advanced age.

Conchias.—Paul Conchias, vaudeville performer, whose act consisted in juggling cannon balls, died at the Post Graduate Hospital on July 18, after an operation for cancer of the liver. He was forty-nine years old. He is survived by a thirteen-year-old son, who is in Germany.

Hart.—Joseph H. Hart, scene painter, fifty-seven years old, of No. 22 West 13th Street, died suddenly July 21 of heart trouble in a sanitarium at No. 2366 Seventh Avenue. Mr. Hart knew intimately most of the old-time stars of the theatrical world. For twenty years he painted all the scenery for the stage of the Bijou Theater. A wife survives.

Rehill.—Harold Rehill, aged thirty-five, vocalist, dancer and understudy of Donald Brian in "The Merry Widow," died July 19 in the Allegheny General Hospital, Pittsburgh.

Tuttle—Yerance.—Clair Tuttle Yerance mourns the loss of her mother, Emma Hood Tuttle, whose death occurred at her home, Berlin Heights, Ohio, June 4. Mrs. Tuttle had an estimable reputation as a poet, lecturer and author of prose. She was identified for years with Lyceum work, was the author of many books and compiled the George T. Angell Prize Contest book of recitations. The Hudson Tuttle Publishing Company and the Walnut Grove Fruit and Cattle Farm were owned and controlled by her, also other successful business interests.

**FIGHT-THEATER TAX BILL**

**Amusement Men Air Their Protests Against Kitchin Measure Before Senate Committee**

**WASHINGTON (Special)**—Representatives of the theatrical and motion picture interests have arrived here to present in person to the sub-committee of the Senate their protests against the passage of the Kitchin theater tax bill, which is now under consideration. A formal protest was sent to the Senate several days ago, and the present trip to the capital was undertaken as an opportunity to elaborate upon the objections already voiced.

Ligon A. Johnson, attorney for the United Managers' Protective Association, will present the arguments of the amusement men. It is said he has compiled data in connection with the proposed bill tending to show how disastrous to the theatrical business the new measure would prove. The Kitchin Bill, which is designed to place the taxation system on a basis of the gross receipts instead of on the seating capacity of theaters, as at present, would increase the taxation of theaters, it is estimated, several hundred per cent. in many instances, and would mean the closing up of a large percentage of amusement houses.

Under the new order, theaters would be forced to pay one-half of one per cent. of the gross, whereas the present maximum tax is \$100 per year.

**JAMES WHITCOMB RILEY**

**Everybody's Favorite Poet Dies at Home—He Never Married**

James Whitcomb Riley—everybody's poet—died at his home in Indianapolis in the evening of July 22, of paralysis. So far as known—but he never admitted his age—he was sixty-two years old. He had been ill for several months. He was first stricken July 10, 1910. He never married. He was a favorite with children. His verse, much of which was dialect, appealed to the masses. He was as nearly beloved by all as is humanly possible. One of his poems, "To an Old Sweetheart," is being dramatized and will be produced in Indianapolis this Fall.

**TO WRITE CENTURY MUSIC**

**Herbert to Contribute Operetta and Berlin Ragtime Airs for New Production**

Victor Herbert and Irving Berlin have been commissioned by Messrs. Dillingham and Ziegfeld to write the music for the opening production at the Century Theater. Mr. Herbert's contribution will be in the nature of an operetta, while Mr. Berlin will compose a score made up entirely of ragtime melodies. The book, as announced, will be by a group of writers who will be designated on the programme as "Everyone."

**WRITING NEW COMIC OPERA**

Norman Lee Swartout and Oreste Vessella have abandoned their plan of rewriting "The Road to Mandalay," and have begun work upon an entirely new comic opera. The piece, which is as yet unnamed, will be produced at Atlantic City early in the Fall.

**GAIL KANE TO ACT WITH DREW**

Gail Kane has been engaged by John D. Williams to play the leading feminine role with John Drew in "Pendennis." Her last appearance on the New York stage was in "The Hyphen," at the Empire Theater, two seasons ago. Since then she has been playing in motion pictures.

**"AMBER EMPRESS" FOR BOSTON**

Messrs. Corey and Riter will open their new producing season at the Colonial Theater, Boston, Monday night, Aug. 21, with the presentation of "The Amber Empress," a musical play by Zoel Parenteau and Marcus C. Connelly. The cast includes, thus far, Hugh Allan, Mabel Wilbur, Donald Macdonald, and Vivian Wessell.

**HEIN TO PRODUCE PLAY HERE**

Silero Hein, composer, and more recently the producer of Edwin Milton Boyle's new comedy, "Peace and Quiet," is arranging to present the play in New York early in the Fall. He has engaged Sam Wallach to be manager of the production.

**LESLIE STUART IN VAUDEVILLE**

Leslie Stuart, composer of "Flordora," "The Silver Slipper," "Havana" and other musical comedies, is about to make his appearance in vaudeville. He will do so in association with May de Sousa, the prima donna. They will make their debut together at the Majestic Theater, Chicago, on July 31, in an offering which is said to be distinctly novel. Mr. Stuart appeared in vaudeville in England as an accompanist to his daughter, May Leslie Stuart.

**"CANARY COTTAGE" COMING**

"Canary Cottage," Oliver Morosco's latest musical production, which is now playing a successful engagement at the Cort Theater in San Francisco, will replace "So Long Letty" in Chicago in the latter part of September. Later it will be brought to New York. In the piece, which is the joint work of Oliver Morosco, Earl Carroll and Elmer Harris, are Trixie Friganza, Herbert Correll, Charles Ruggles, Eunice Burnham and Dorothy Webb.

**DRAMA INVADES THE CHAUTAUQUAS**

**Redpath Bureau "Blazes a Trail" for Theater Throughout Country—Four Theatrical Organizations on its Circuits**

The representation of the drama upon the Chautauqua circuit has been overlooked by theatrical chroniclers in their summaries of the theatrical season and yet here is a feature which is destined to be of untold benefit to the theater. In the words of an official of the Redpath Lyceum Bureau with whom a *Minion* representative talked the other day, "the Chautauqua circuit is blazing a trail for the theater. We are making the drama appealing to communities throughout the United States which formerly considered it as something cheap and undeserving," he said, "and we are being rewarded with financial success in every instance."

When the Redpath Lyceum Bureau began its activities last June for the season of 1916-17 its roster of attractions included four theatrical organizations; a company presenting Zangwill's racial drama, "The Melting Pot"; the Ben Greet Players; a company appearing in Percy Mackaye's black masque, "Sanctuary," and the Parish Players, a Chicago group of actors who present a repertoire of one-act plays.

"The Melting Pot" is touring the Kansas City circuit, which extends from Kansas City to San Francisco and return. In the company are several well-known players, including Theodore Doucet, Dore Davidson, William K. Keighley, Louise Muldener, Herman Gerold, Jean Brae, Howard Boulden, and Alice Martin. Walker Whiteside, who appeared in the leading masculine role when the play was presented in New York some years ago, headed an organization in the drama on its tour last year under the direction of the Redpath Bureau.

"Sanctuary" is playing the Chicago circuit which extends from Michigan to Florida. Percival Vivian acts the principal role in the masque. In the Ben Greet company, which is appearing on the New York and New England circuit in Shakespearean repertoire, are Eric Blind, Margaret Wycheley, Frances Carson, Horace Graham, Walter Kingsford, Grace Halsey Mills, and others. The Parish Players, who are a combination of a Little Theater and Community Repertory company, include Fern Hobart Doubleday, Earle Russell, Katherine S. Brown, Hugh Wheeler, Carel, and Fritz Schlemmer. They are also playing the Chicago circuit.

"We first tried out a dramatic performance on our circuits some five years ago," said the Chautauqua man. "The results, artistic and financial, were at once satisfactory, and we decided to enlarge our activities in this direction. We have now passed the experimental stage and we feel that we are helping in no small measure to make the drama the great influence it should be in this country."

"We do not intend to go into the pres-

entation of dramatic attractions on a large scale, including on our list only a sufficient number to make up a varied programme for our audiences. Our selections will, of course, be plays which carry a great and uplifting message, plays of a sociological and racial character, such as "The Servant in the House" and "The Melting Pot." Our audiences are composed for the most part of church-going people. Broadway attractions never penetrate to the majority of towns in our circuits and we believe that when we present in them plays of a high order we are carrying on the work of education as well as that of entertainment.

"The Chautauqua representation of plays is, too, of great benefit to the actors, affording them opportunity to make money during the Summer months and permitting them to be a part of the social life in the communities in which they appear."

The first Chautauqua meeting was held on August 4, 1874. They have grown until at the present time they are being held in over 3,000 American cities and towns. It is estimated that by the end of the season in September, 10,000,000 persons will have paid admissions to Chautauqua tents and auditoriums, and that approximately \$9,000,000 will have been disbursed as gross expenses for the holding of Chautauquas. The towns which have Chautauquas range in size, as a rule, from 5,000 to 30,000 population. About ten years ago the system of circuit Chautauquas was inaugurated and these have become of first importance as to numbers of persons reached. The circuits are composed of from forty to ninety towns, averaging in population from 5,000 to 15,000. There are some cities of considerable size on the circuits, including Birmingham, Pittsburgh, Kansas City, Chicago, Savannah, Cedar Rapids, Ia., Charles-ton, S. C., and Chattanooga, Tenn.

Most of the circuits are arranged on a seven-day basis, one full week being the season for each town, while the entire circuit season, covering the number of towns composing the circuit, runs from twelve to twenty weeks. The programme is made up of four main groups: drama performances, lecturers, musicians, and entertainers. Represented in the Redpath circuits are, in addition to the theatrical companies mentioned, such well known lecturers as J. Adam Bede; ex-Gov. Folk of Missouri; ex-Gov. Hadley of Missouri; Dr. Woods Hutchinson; Speaker Champ Clark; Dr. Harvey W. Wiley; ex-Senator Cannon of Utah, and Senator Gore.

Thus far the circuit Chautauqua has had its stronghold in the Middle West and South. But an extensive invasion of the East has begun and this Summer forty-seven towns in New York are represented in the Redpath circuit.

**DEATH OF ROBERT E. GRAHAM**

Robert E. Graham, the veteran actor, died on July 17 at the home of his sister, Mrs. L. Jacob, 203 West 138th Street, following a long illness.

Mr. Graham was born in Baltimore, Dec. 17, 1858, and entered the theatrical profession as a call boy at the Halliday Street Theater in that city. His first speaking part was in "The Old Man of the Mountain." He became principal comedian with Maggie Mitchell at the age of seventeen. He starred with Minnie Palmer in "My Sweetheart" and was the original General Knickerbocker in "The Little Tycoon," an opera in which he appeared nearly 2,000 times. In recent years he has been identified with several prominent Broadway successes, including "Floradora," "Piff, Paff, Pouf," "The Merry Widow," and "The Rose Maid." He was last seen in "Chin-Chin" at the Globe Theater last Autumn. He is survived by his sister, and a son and daughter, Robert and Mattle Graham, respectively. Both are members of the theatrical profession, Miss Graham having been with the Hippodrome production last season and Robert being with a motion picture company.

**"POTASH" ON TOUR**

"Potash and Perlmutter in Society," will tour again next season, starting out at Atlantic City on September 4 and visiting the principal cities of the country. The cast, headed by Barney Bernard, will be practically the same as that of last season.



What has become of the old-fashioned dramatic critic who used to say of a half-filled theater that "The audience made up in enthusiasm what it lacked in numbers"?

It is not often that a theatrical man is selected as a candidate for political honors in any country. We have racked our brains attempting to recall a single instance in the United States of a dramatist, manager or actor having been nominated for a high governmental office. True, August Thomas ranks high in Democratic councils, and is often called upon to address mass meetings in behalf of the Democratic Presidential candidates, and Mason Mitchell gave up the stage to enter the consular service in far-off Samoa. But with these two exceptions the theater has scarcely any representation in the political destinies of the country.

Now comes word from England that a theatrical manager—it is none other than Alfred Butt—has been honored with a nomination for Member of Parliament. Mr. Butt has been adopted by the Walworth Conservative Association as prospective Conservative and Unionist candidate for the Walworth Division of Newington. He is conducting his campaign upon the platform that every colony of the British Empire should co-ordinate with the Mother Country in industrial activity and trade expansion.

There is a strong possibility that Joseph Coyne, the American comedian, who has been such a favorite in London the past few years, will return to this country in the Fall to assume the leading role in a new musical comedy. His last performance in New York was in "The Mollusk" in 1908. Since then he has played the leading comedy roles in the London productions of "The Merry Widow," "The Dollar Princess," "The Quaker Girl," "The Girl from Utah" and other successes.

It is told of Mr. Coyne that he once entered a famous Continental hotel immediately after Madame Pavlova. Glancing at the visitor's book he saw that she had written: "I dance because I must." Therefore, Mr. Coyne hurriedly scrawled: "I sing because I can't."

Mark Twain, James McNeil Whistler and Oscar Wilde will not be long the most favorite subjects of witty stories, as that arch-satirist of "J. Bull's other island," George Bernard Shaw, is pressing them closely. Here is a new story of the Irish playwright, though the incident to which it refers happened some years ago:

During the rehearsals of "Captain Brassbound's Conversion," Ellen Terry, who played the part of Lady Cecily, had the misfortune to catch a mild attack of bronchitis, and this naturally interfered with her studying so long a role. Anxious not to disappoint the public with a postponement, the manager of the theater asked Mr. Shaw some two or three days before the date announced for the production whether Miss Terry knew her lines. His reply was characteristic: "Well, she doesn't speak exactly the words that I wrote," he said, "but she speaks what I ought to have written."

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## SAN FRANCISCO

SAN FRANCISCO (Special).—Nancy de Mure, an idol of San Francisco in 1870 and a favorite at the time of the popularity of Lotta Crabtree, died in the City Hospital, a charity patient. She was 88 years of age at her death and were it not for the aid of relatives the once popular actress would have been buried in a pauper's grave. In the books of the hospital her name is Mrs. Nancy A. Shaw.

About Aug. 15 will see the beginning of the construction of a new moving picture house, on the corner of Fourth and Market Streets. It is designed to be the finest of its kind in the world. Seating capacity, 3,240.

The Columbia has "Mollusc," for the second week commencing July 17. It succeeded and Henry Miller's players are meeting with warm approval. "The Great Divide" follows.

Adèle Wood made her appearance in "Innocence" at the Alcazar, July 17. This was the

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first presentation of this play in San Francisco. Trixie Frigana made a hit in "Canary Cottage," which was given a staging at the Cort July 17.

The Orpheum has a pleasing variety. The bill includes Nan Halperin, Claire Rochester, Moss Morris and the "Imperial Chinese" T. T. Tio, and hold overs. The Wigwam presents "A Fool There Was," Del S. Lawrence being the star.

The Empress introduced the latest New York dance craze, "Skinnin' the Cat" as a feature, while "Petitecoat Minstrels" occupied the front of the stage at Minstrels.

A. T. BARNETT.

## LITTLE THEATER FOR BALTIMORE

BALTIMORE (Special).—A little theater which will be one of the most unique playhouses in the city will be opened the first week in September at 3 West Center Street. The Yagabond Players will there stage new works by American authors and one-act plays by foreign writers that would otherwise not be seen in Baltimore. The theater will be fully equipped in every detail, but will seat only fifty. The actors will be drawn from the best available talent in Baltimore and will form an amateur stock company, acting entirely without remuneration.

## "SHUBERT" OUT, "BROAD" UP

NEWARK, N. J. (Special).—What has been the Shubert Theater in this city will next season be the Broad. The Shubert and Klawi and Erlanger attractions are to be booked at the Broad. Rumors of the true have been some time although they have been negated by others, which had it that the Klawi and Erlanger people, deprived of the Newark Theater, had resolved to put their attractions in the Orpheum Theater on Washington Street. It seems that the big concern has consulted its own financial interests, however, and concludes upon a course that will at once be profitable to itself and to the theater lovers here.

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## HITCHCOCK TO RETURN

To Appear at Globe Theater in "Betty"—Will Go Back to London Next Year

Raymond Hitchcock, who is playing a successful engagement in London in "Mr. Manhattan," will return to America on Aug. 12, to appear as Lord Payne in "Betty," an English musical comedy. Next year Mr. Hitchcock will go back to London to play an American part in a new production by Alfred Butt.

Mr. Hitchcock's successor in "Mr. Manhattan" will be the American comedian, Robert Emmet Keane.

## "THE HAPPY ENDING"

Hopkins to Present Here on Aug. 21 Elaborate Fantasy by the MacPherson:

Arthur Hopkins has placed in rehearsal a comedy by J. and L. du Rocher MacPherson, entitled "The Happy Ending," which will have its first performance Monday, Aug. 21, at the Shubert Theater. The play has been over a year in preparation. It is an elaborate fantasy of adventure calling for unusual synchronization of music, settings, and lighting. The scenery has been designed by Robert Edmund Jones, who designed the costumes and inner scenes of "Caliban." Music composed by Eugen Halle will aid the action of the play.

## "BRAZILIAN HONEYMOON"

The Meers, Shubert will present "The Brazilian Honeymoon" at the 44th Street Theater on Monday evening, Aug. 14. This musical comedy is from the German of "Die Schöne Schwedelin," b' Julius Brammer and Alfred Grunwald, adapted by Edgar Smith, lyrics by Matthew Woodward, music by Robert Winterberg and Sigmund Romberg.

## ANN MURDOCK TO OPEN LYCEUM

Miss Ann Murdock will open the season at the Lyceum Theater on Monday evening, Aug. 14, presenting the London comedy success, "Please Help Emily." Prior to the New York engagement, Miss Murdock will play for a week at the Apollo Theater, Atlantic City. "Please Help Emily" will be the Charles Frohman Company's first production for the season. Gustav von Seyffertitz is conducting the rehearsals now being held in this city.

## JAMES BROPHY STRICKEN

James Brophy, for many years with the Brady companies, and for the last few seasons with Joseph Hart in the support of Henry Woodruff and Douglas Fairbanks, was struck with paralysis in April of last year in London. He is now in the Burke Sanitarium, Sonoma County, California, and improving rapidly. He walks with a cane and Dr. Burke says he will be fully recovered in a few months. Mr. Brophy would like to hear from his old friends.

## Gossip

Bernard Thornton has returned to New York after a three weeks' vacation at his mother's historic stock farm, "Howard's Haven," near Lexington, Ky. He is at the Hotel Knickerbocker.

Ethel Clifton has written a new sketch, entitled "23 Bellevue Annex," in which Brenda Fowler will appear shortly in Vanderville.

Dallas Anderson, who has just concluded a forty weeks' engagement as leading man with Maude Adams in "The Little Minister," has gone to the mountains for a rest. He will reopen early next season in the Harrie comedy.

Ferne Rogers will spend part of her summer vacation at Findlay, Ohio.

Helen Ely has a new sketch written by Charles Collins, dramatic critic of the Chicago Evening Post, which is favorably considered for Vanderville. It was tried out with success in Chicago some weeks ago.

Margaret Farleigh, who played in "The Weavers" last season, is to play with one of the new Fall productions, which will go into rehearsal next week under the direction of William H. Gilmore.

The Palace, at Annapolis, Md., has been sold to Mr. J. N. Smith, who is renovating it and will soon reopen the house.

Harriet Sterling has been engaged for a role in "The Flame," which Richard Walton Tully will present. Miss Sterling was recently seen in the production of Brieux's "Woman On Her Own," at the Hotel Plaza.

Sylvia Cushman has been engaged to play the parts of Frailty and Intoxication with the "Experience" company, which will tour to the Pacific Coast next season.

Will Rogers has signed a two-year contract to appear in the "Ziegfeld Follies." His engagement began last week. He is also appearing in the "Midnight Frolic."

Richard Castilla and his wife, Ollie Minell, after two months' vacation at Clear Lake, Iowa, are going to Chicago to begin rehearsals for next season.

Richard W. Temple has been added to the cast of "Step This Way."

Dolly Hackett will accompany "The Passing Show of 1916" when it goes on tour in October, but will remain at the Winter Garden for forthcoming productions.

Harry Mestayer has been engaged by Oliver Morosco for a leading part in Owen Davis's play, "A Mile-a-Minute Kendall," which he is to produce here next season.

Wallis Clark returned from Los Angeles this week to begin rehearsals in "Jane Clegg" in which he has a prominent part.

## ACTORS' EQUITY ASS'N.

Actors Warned That Midsummer is the "Silly Season"

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, July 18, 1916, the following members were present: Howard Kyle, presiding; Messrs. Albert Bruning, Jefferson De Angelis, Pedro De Cordoba, Frank Mills, Richard A. Purdy, and John Westley. New members elected:

Eva Le Gallienne, John K. Newman, Tom Powers, Felix Roseau, Ben L. Taggart, Willard Webster, Mabel Withe, Edward N. Hoyt.

We ask all actors to bear in mind that midsummer is the "silly season" with newspapers. The sensational writer cannot be content to record merely that a good work is progressing well. For this reason it has been reported that there is dissension among the members of the A. E. A. relative to our affiliation with the American Federation of Labor. This false report, the invention of a hard driven news gatherer, has been published in New York and copied in various papers throughout the United States. We have no dissension at all, and everything is moving on steadily as planned for the better weal of the actor's calling.

In the arbitration case where the main point at issue was whether play that has been done in a foreign country, including England, should be regarded under the A. E. A. contract as a "herefore unproduced play" when first done in America—Mr. Augustus Thomas, who judged the matter, decided it in the affirmative. This decision coincided with the view previously given by our counsel, Mr. Turner, which was, of course, unknown to Mr. Thomas.

It is gratifying to realize that the A. E. A. is becoming recognized more and more as a potential factor in civic affairs. The thoughtful actor can make himself felt as a citizen to be reckoned with if he will apply some of his talent for "seeing through the deeds of men" to the problems of the community.

In the waiting room of the New York offices of the American Federation of Labor hangs this definition neatly framed:

"A friend is one who knows all about you and loves you."

Knowing "all about you" is pregnant with meaning. Nothing human can be quite perfect; therefore, men who give their lives trying to keep the eyes of their fellows toward the heights are not discouraged at finding some who are devoid of vision. They also come to know that the application of human laws must be relative rather than absolute, and that on occasion it may be necessary in doing a great right "to do a little wrong." But always look to the motive and see that it is fair. "He serves them best who serves them all."

Picture post-cards dated Juneau, Alaska, have come from our president, who is returning home via the Canadian Pacific line.

BY ORDER OF THE COUNCIL.

## MADGE LESSING FINED

LONDON (Special).—Madge Lessing, leading woman in the London Hippodrome revue, "Joy-Land," was summoned at Marlborough Street Police Court, last Friday, for riding a horse in Rotten Row in a manner dangerous to the public. Miss Lessing did not appear. A constable said the defendant had told him the horse took fright. A fine of \$10 was imposed.

## "THE STAMPEDE"

Tuesday afternoon, Aug. 8, is Actors' Fund Day at "The Stampede," which is to be held at the Sheephead Bay Speedway from Aug. 5 to 12. On this day a percentage of the receipts will be devoted to the Actors' Fund Million Dollar Endowment. Two thousand cowboys and cowgirls, the pick and pride of all the West, will compete for the world's championship titles in all lines of Western frontier sports. Ten thousand dollars in cash prizes will be awarded on that day.

## EMILIE LEA AT PALACE

Emilie Lea, whose picture appeared in last week's issue of THE DRAMATIC MIRROR is appearing at the Palace this week instead of last week, as was previously announced. Miss Lea is being featured with Tom Dingle in "The World Dances."

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Current News Pictorial

**CHICAGO****Why Mid-West Theatrical People Will Be Active in National Politics This Year**

Chicago, July 27. (Special).—Sentiment among theatrical people in the Mid-West is unanimous in regard to the proposed legislation affecting theaters. It is felt that the suggestion of the Ways and Means Committee of Congress is very unfair to theatrical interests and many protests have gone to Washington. Senator Lawrence T. Sherman, of Illinois, and several Western congressmen are assisting in making politics of the matter and take the position that there would be no war tax under a Republican administration. Such a reply is unsatisfactory to those who are protesting and they have finally come out and advised legislators to that effect. The Mid-West Theatrical Managers Association and the Motion Picture Exhibitors League, both of which held annual conventions here recently, took decided stands against the proposed taxation and its singling out of theatrical interests for revenue will probably lead to stage people manifesting a greater interest in political affairs in the future.

"Mr. Lazarus" made so good at the Princess that it is moving into the Garrick this week replacing "Nothing But the Truth." It is proving a solid success after opening without much boasting.

Fred Byers owns a play called "The Frame-up," which has been running five months in London. An English play broker sought the rights when in Chicago eight months ago and secured rights for England, Australia and Canada, changing the play just a bit for London purposes, locating it in London instead of New York and certain scenes in Canada instead of Mexico. Mr. Byers gets his checks regularly and is now asking for the American rights which are likely to go to the same firm.

The International Circuit has not finally determined the opening points of several of the Western productions. There is also one change in the list of houses as published. W. H. Quigley has taken the Garden in Kansas City, which will be in the new circuit instead of the Grand.

Tabloid activities in Chicago indicate that that branch of showdom is advancing every year. Boyle Woolfolk, William B. Friedlander and E. P. Churchill will be the principal producers for the coming season. Peter C. Thall, who is sending out the All-Girl Revue and may organize a second show, Sam Thall, booker of this class of shows for the association, says that anyone can book a tabloid if the show measures up to requirements.

O. H. Johnstone recently paid a visit to his son Pat Barrett at Wolf Lake, Mich., and reported everything running nicely in the dramatic colony at that point.

Karl MacVittie ran up to Milwaukee, Wis., recently to find out about some paper that the American show print had for Gaskell and MacVittie, but reports that nothing definite can be learned until the adjustment is through. The recent fire at that plant may seriously inconvenience a number of producers.

E. E. MEREDITH.

**IN CANADA**

**CALGARY, ALTA.** (Special).—"Baby Mine" by the United Producing Company's Stock did big business at the Grand July 3-8. "Uncle Tom's Cabin" did well July 13-15. Good performances were given.

Pantages is doing excellent business in Calgary and Edmonton with strong bills.

The Calgary Fair, July 3-8, and the Edmonton Fair, July 10-14, were very successful financially and otherwise. The amusement features were supplied by the World at Home Shows.

Mr. Brislow, of Chicago, general counsel for Alexander Pantages, is acting as manager for the World at Home Shows.

A meeting was held in Calgary this week, which resulted in the formation of the Western Theater Managers' Association. R. J. Lydiatt was elected president with a strong executive committee. The managers in 125 towns out of about 150 available in Alberta, British Columbia, Saskatchewan and Manitoba have joined the association, and the others will probably come in shortly. All bookings will be made through the secretary of the Association.

The United Producing company have two companies on the road now playing, "Charlie's Aunt" and "Uncle Tom's Cabin." Both are doing well. "The Rosary," "The Barrier," "Alma, Where Do You Live?" and "Peg o' My Heart" will be sent out within the next three months.

GEORGE FORBES.

**TORONTO** (Special).—Royal Alexandra, July 17-22. Robins Players, twelfth week, prove one of their best with such brilliant work as they are doing in "Smith." Frances Neilson proves that character parts as well as straight leads are her forte, and her Smith is charming. Edward Robins, too, is splendid as Freeman; also Jack Amory as Baker, Reina Caruthers as Mrs. Rosenberg, and Helen Travers as Mrs. Baker are giving excellent account of themselves. To Vivian Laird the honor of the piece goes for her splendid work as Emily Chapman, by far the best work the lady has done. Good attendance.

Loew's, July 17-22. The bill is exceptionally good for this season of the year. Moffatt Players in "The Conceded Bed" and American Comedy Four dividing the honors and Ryan Riggs' singing art, one out of the ordinary, runs a close second. Excellent business.

Hippodrome, July 17-22: Horton and La Tusk and Josephine Davis, a splendid vocal cast, top the bill, which is a good one. Rice and Brown, Tracey and McBride and others splendid. Good attendance.

GEO. M. DANTRÉE.

**LONDON, CAN.** (Special).—The excessive heat of the last few weeks has cut down the attendance of all theaters considerably, but the bills keep up to standard. Recent films at the Grand are "The Devil in the Dark," "The Devil's Sweetheart," "The Eternal Grind," "Mary Pickford in 'The Thousand Dollar Husband,'" George Rohan in "Pasquale," Mae Murray in "Sweet Kitty Bellairs," and Charlie Chaplin in "The Vagabond." Earl's Diving Nymphs proved a strong vaudeville attraction July 10-15, and in connection with the act a local competition was held, with three silver loving cups as prizes presented by the mayor for the best soldier diver, the best girl diver, and the best boy diver.

The Princess has booked Babe Kelly and her Topsy Turvy Girls as the vaudeville attraction for five weeks, with two changes each week, commencing July 10. The plays presented so far are "The Bogus Lord," "The Flirting Bride," and "The New Sultan."

The Majestic and other houses are doing average business. Coop and Lent's Circus July 27.

C. E. A. WEISER.

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**SWEETER SEASON, CLEVELAND**

**CLEVELAND** (Special).—Torrid weather has taken its toll of Cleveland theaters. The Star has followed the Empire into darkness and the city is devoid of burlesque. The Star reopens Aug. 5. Aside from Summer vaudeville at the Hippodrome and Miles, the Colonial offers the only resort for theater-goers who have no fear of temperature. "Never Say Die" is put forth by the Colonial Players and its moderately sized audiences seem to agree that it is very acceptable. Some timer comedy, the acting is well done, there's a sufficiency to the lines and not an over-abundance of depth to the theme.

RALPH A. HAYES.

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# NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department



It cannot be too often repeated that properly managed stock will pay. Here is another example—we have printed several—from the *Rocky Mountain News* (Denver), which clinches the proposition:

The Denham players are demonstrating the newly realized fact that stock companies are "coming back." Instead of closing its doors for the summer, as is stock company custom, the Denham has agreed to stay open through the season, and, it is pleasing to remark, the house seems well filled at every performance. Two years ago a dramatic stock company was almost an impossibility any place in the country, from the financial point of view. The first season of the Denham in Denver really was a theatrical surprise because of its box-office success. At that time the pictures had sapped the life from all stock company ambitions, and the public generally just wouldn't go to see the spoken drama at seventy-five cents when it could see Mary Pickford cut up through two or three silent reels for a dime.

But in the last two years dramatic stock companies have been slowly accumulating their old-time prestige and now there are several strong across the country, of which the Denham is one of the best, which are making their owners happy. Those that have succeeded, however, have done so by sheer good taste and real merit. There are few road attractions, dramatic, which are better produced, better staged or better acted than are the plays put on week after week at the Denham. For instance, just take "A Pair of Sixes." The production of this farce at the Denham by its stock company was far superior in every essential, talent of players, production detail, scenery and costuming, than was the road production last seen in Denver at double the Denham prices. The same has been true of almost every recent play staged by the Denham company during the season."

## BILLS IN WILKES-BARRE

**WILKES-BARRE, Pa. (Special).**—The Players in "Blindness of Virtue" to packed business, week July 10; production well staged. Mr. Alfred Swenson's work was most convincing and he is deserving of the nice things said of him; he is the most popular leading man that ever came to this city. Miss Nann Bernard was a charming Mrs. Pemberton; her earnest efforts are fast putting her to the front. Other members of the company made the most of their parts, and Karl Amend's scenery was most fitting and artistic. Week July 17, "Polly of the Circus"; week July 24, "The Angelus."

GUS FOGLER.

## BURNS CO. COLORADO SPRINGS

**COLORADO SPRINGS (Special).**—The Burns Stock company at the Burns Theater presented "The Misleading Lady" July 10, with the entire cast. The emotional acting of Miss Denison is of the highest class and stamps her as an artist of great ability. Malcolm Duncan as Jack Craigen portrays a strong character to perfection. Edward Donely in the role of a demented man takes a part both amusing and pathetic; his acting is true and intelligent. The support given by the rest of the company is of the best. An interesting feature of this play is that the writers of the play, Chas. Goddard and Paul Dickey, are frequent visitors to this city and have relatives residing here. The business of the Burns is increasing. "Nearly Married," week July 17.

F. P. WELLS, D. D. S.

## "WHEN LOVE IS YOUNG" IN ELMIRA

**ELMIRA, N. Y. (Special).**—The popular Borick's Opera company gave a sparkling production of "When Love Is Young" at Borick's Theater, July 17-22, to large and delighted houses, the offering being voted one of the best of the season. Scott Welsh scored another personal hit as Tony Allen, his pleasing tenor being heard to particular advantage. Maude Gray was delightful as Eileen McLane, and sang in excellent voice. Leona Stephens had her best role of the season in Madge Blake, and scored the record for encores. Alice Hills gave a thoroughly finished performance as Mrs. McLane. Bobby Woolsey was a lively and satisfactory Chick Sewell, and William Naughton pleased as Jim McLane. Leonard Hollister as Arthur Stabler had an adequate role, and filled it properly, and Albert Pelton was good as Holbrook Allen. Others who did well were Grace Lang, Fred Emerson, Thomas Fairclough, Jack Holden, Ernest Geyer, and Clyde Marsh. George Lyding directed the orchestra with skill, and Charles Jones gave careful supervision to the stage, the work of the chorus being unusually good. "Little Johnny Jones" July 24-29. J. MAXWELL BEERS.

## "TRILBY" AT SCRANTON

**SCRANTON, Pa. (Special).**—"Trilby" was the offering at the Poll, by the stock company to excellent business. Gus Forbes has played a wide range of characters, and played them well, but none compare with his Svengali. He handled the intense situations in a masterly manner, and his portrayal of the character was clean cut, and he received round after round of applause for his excellent work. Mac Desmond was equally good as Trilby, displaying unusual strength in the many thrilling points of the production. Honors between Miss Desmond and Mr. Forbes were even. Stewart E. Wilson as Little Billie, had a part that fitted him like a glove, and he never did better work. Henry Carlton as Taffy and Arthur Buchanan as the Laird, were seen to good advantage. Helen Gillingswater as Madame Vinard handled the part in a spirited manner. Others who merit special mention are Edouard D'Oize, Kerwin Wilkinson, James Brennan, Martin Jennings, and Edith Winchester. The staging, under the direction of Augustin Glassmire, was all that could be desired and the scenery was beautiful. "When We Were Twenty-One," week July 17. Bertha Mann, late of the Justice company, New York city, will be the new leading woman to succeed Mae Desmond. Walter P. Richardson, a popular favorite here, is the new leading man and he and Bertha Mann appear together week July 17.

C. B. DERMAN.



Freeland, San Diego.

## "TESS" TAKES IN ALBANY

**ALBANY, N. Y. (Special).**—Miss Sue MacManamy, the versatile leading woman of the Bleeker Stock Players, won an emphatic success at Harmanus Bleeker Hall week July 17, by her thoroughly artistic portrayal of the title role in "Tess of the Storm Country," which was seen for the first time on the local stage. The various members of the company were agreeably cast and a most satisfactory production was given. Edward Everett Horton, Earl D. Dwire, Doris Moore, Grace Hayle, Frank Jamison, and Jerome Kennedy were all seen to excellent advantage. Next week's attraction, which will terminate the stock season, the company will present Sol Smith Russell's success, "Peaceful Valley."

HERRICK.

## PLAYS THAT PLEASED BELFAST

**BELFAST, ME. (Special).**—At the Colonial, the Urban Stock company to good business: July 17-19, in "Sinners," "The Old Homestead," and "Nearly Married." Jerry McAuliffe's Musical Revue, week 24. The many friends of Marion Johnstone will be glad to learn that after an operation at the Tapley Hospital in this city and two months' rest at her cottage at Lake Alamoosook, she has entirely regained her health and is again playing leads with The Urban Stock company.

FRED T. CHASE.

Without qualification the comedy phases were unimpeachable, and the purely character work—notably that of Mr. Adams, who embodies a phonograph enthusiast to whom love, marriage and all the felicities that wait on those conditions are as straws in the wind when they threaten to interfere with his single-minded absorption in his beloved machine—is original and irresistible. Mr. Pringle is not less happily placed as a detective, who aspires to the favor of a high-headed society dame, and whose bland and self-satisfied belief in his superiority to his station constitutes one of the gems of the Davis writing. The impersonation was equal to the writing. Miss Bonstelle, Mr. Giles, Miss Wilson, Miss Moreland, Mr. Pratt, Mr. Powell, Mr. Allen, and Miss Houston all are significant factors in the general sum, says the Detroit Free Press.

## PLAY WITH NO NAME

Owen Davis Wrote It and the Bonstelle Company Did It in Detroit

**DETROIT, MICH. (Special).**—A play that has no name as yet, was produced at the Garrick Theater by the Bonstelle Stock company, July 16. Owen Davis is the playwright. Miss Bonstelle, the Garrick Producing company (of which she is the chief executive), Mr. Davis and the public are unfortunate in the circumstances that this drama without a name was made public prematurely. Unreadiness was perceived at every turn of the representation, beginning with a 9 o'clock raising of the curtain and including unfinished mechanism, slow movement of the exposition, damaged illusion and, to some extent, confusion of the actors.

Without qualification the comedy phases were unimpeachable, and the purely character work—notably that of Mr. Adams, who embodies a phonograph enthusiast to whom love, marriage and all the felicities that wait on those conditions are as straws in the wind when they threaten to interfere with his single-minded absorption in his beloved machine—is original and irresistible. Mr. Pringle is not less happily placed as a detective, who aspires to the favor of a high-headed society dame, and whose bland and self-satisfied belief in his superiority to his station constitutes one of the gems of the Davis writing. The impersonation was equal to the writing. Miss Bonstelle, Mr. Giles, Miss Wilson, Miss Moreland, Mr. Pratt, Mr. Powell, Mr. Allen, and Miss Houston all are significant factors in the general sum, says the Detroit Free Press.

## KEITH'S, UNION HILL, N. J., CLOSES

"The Girl He Couldn't Buy," by Sumner Nichols, was the farewell offering of the Keith Players, Union Hill, N. J., July 17-22. This play is to be seen on the International Circuit the coming season. "The Girl He Couldn't Buy" should prove a winner; it is a fairly interesting melodrama, liberally interspersed by exuberant comedy that will appeal to any audience. W. C. Masson produced the play in a very capable manner. Much of the success attending the sixty-four weeks' run of the Keith Players has been the result of Mr. Masson's faultless productions. Jack Roseleigh gave a virile performance of the role of Joe Maynard. Mr. Roseleigh's work in Union Hill has won for himself a worthy position among stock leading men. He becomes leading man of the Keith Players, Portland, Maine, opening July 31, in "The Law of the Land." Miss Ann MacDonald blended her pleasing and magnetic personality with the role of Hope Nelson. Miss MacDonald will spend the remainder of the summer Newport enjoying a well-deserved vacation. Mildred Florence, capable and winsome, scored as Kitty Burns. Miss Florence will also become a member of the Keith Players, Portland, Me. Clare Evans "burlesqued" the role of Flip Edwards. Because of Mr. Evans' overflow of comedy efforts "The Girl He Couldn't Buy" at times threatened to become a hilarious farce. Mr. Evans becomes a factor in one of the Columbia burlesque organizations the coming season. Joseph Lawrence is one of the best character men in stock. Many and varied are the roles he has played here successfully. He has firmly established himself in the esteem of local playgoers who warmly express the desire to have him return in September when the company reopens. "Genial Joe" has our well wishes for an enjoyable vacation, which he intends to spend in the White Mountains. Others who have contributed to the success of the company are Charles C. Wilson, Jessie Pringle, Frank Armstrong, Arthur Mack, Marguerite Tebeau, Aubrey Bosworth, Frederick Webster, Dorothy Hammock, and Dudley Barrington.

The Keith Players have given over 750 performances. William Wood, under whose efficient business management the company has fared so well announces that the theater will be entirely renovated during the temporary inactivity. The house will be appropriately garbed for the triumphant return of this company early in September.

The Mirror wishes each and every member of the Keith Players the same success in the future as that which crowned their efforts in Union Hill.

LEFFINGWELL.

## "OLD HOMESTEAD" STILL DRAWS

**PROVIDENCE, R. I. (Special).**—The Athene Players presented "The Old Homestead," that wholesome rural play which will never lose its charm, although it has been never for over thirty years. It was witnessed here by many for the first time the current week. Bertie Churchill gave a splendid portrayal of Uncle Josh, although not the same type of Dennis Thompson, his naturalness soon overcame the difference. Special mention should be made of the excellent work done by Helen Reiner as Aunt Matilda; Ralph Remley as Ed Ganzy; Minor S. Watson as Happy Jack; Sydney Shields as Hickety Ann; Eugene Revere as Frank Hopkins; Nila Mac as Annie Hopkins; Ida Stanhope as Mrs. Hopkins; Lora Rogers as Mrs. Murdoch; Stuart Beebe as Judge Patterson; Malcolm Arthur as Ty Prime; others in the cast were: Imogene Noble, George Wetherell, Frank Kent, James Robertson, Walter Delaney, William Sullivan, and David Eagan. "Potash and Perlmutter," week July 25.

GEO. S. APPLEGATE.

## G. & S. "P. OF P." AT WORCESTER

**WORCESTER, MASS. (Special).**—The production of "The Pirates of Penzance" marked the closing week of the Poll Musical Players at the Elm Stock Theater July 17-22. It was perhaps the most beautifully staged of any of the operas and great credit is reflected on the achievements of Thomas Plaisted and his associate painters. The work of both chorus boys and girls was especially good and showed careful drilling. Again Arthur Cunningham proved the star of the cast. His work as Major-General Stanley would have been difficult to excel. Mary Lane sang the role of Mabel beautifully, and Lucille Saunders, specially engaged, was good as Ruth, the maid-of-all-work. Edna Temple was well liked as Kate and William Pruette did a good bit as the pirate chief, Richard. Others in the cast included James McElhern, Edward Basie, Genevieve Temple and Molly Deneen.



Johnson, of Salt Lake.

**FERDINAND MUNIER** as Jim Blake in "The Woman," with the Wilkes Stock company, Salt Lake City, and MRS. FERDINAND MUNIER, whose stage name is Charlotte Treadway, and who is the wife of the man with a cigar in his mouth. Mrs. Munier is also a member of the Wilkes company.

## TEMPLE AND AVON PLAYERS

**ROCHESTER, N. Y. (Special).**—Week July 17 the Temple Players appeared to excellent advantage in "The Fortune Hunter." Carl Anthony as Nat Duncan, played with his usual finish and attention to detail at all times. Miss Grace Huff had a small role, but made the part appear brilliant at times. These two players make a particularly clever team, playing all their scenes effectively and their studies are always perfect as to study, enunciation and dress. Forrest Orr, Ralph Locke, Teresa Dale, Miss Eddie Boyd and Robert Homans also are very successful with their roles and undoubtedly win in favor each week. Georgia Woodthorpe, Robert McClung, Cyril Raymond, Frank Crosby, Dick Holden, Howard Fay, a newcomer, and S. K. Fried are other members of the company who contribute to the high standard of the Players. The plays are all particularly well mounted, and one scene at least a week calls forth praise from the critics. The Temple is the most beautiful playhouse in the city and Manager Edward Benton is to be congratulated and thanked for giving us such excellent productions.

**AVON:** Vaughan Glaser's Stock company, Vaughan Glaser, Fay Courtney and his company returned to town July 17 in "Klick In." Mr. Glaser has a considerable following in Rochester and expects to stay about six weeks. Edward Ewald, formerly with the Baker Players, won the acting honors of the week as the dope fiend. Frederick Kerby, William F. Powell, Constance Kenyon, Robert Hilton, Bessie McAllister,

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**TOPEKA KANSAS**  
**To Open Labor Day for the Season**  
**ROY CRAWFORD**



Johnson's Studio, Salt Lake.

**THELMA FARNSWORTH.**  
 The charming little Utah girl, who recently created a favorable impression as Titania in the University of Utah's outdoor production of "Midsummer Night's Dream."

R. S. V. P.

This was the case July 16, with the temperature at 102, the Ed Williams Players were still playing to packed houses at Quincy, Ill. There was no rain for almost four weeks, so Manager Williams as a novelty produced "The Fortune Hunter," featuring the rain effect used in the last act, "The Flower of the Ranch," using fifty local people in the chorus, is in rehearsal. This is Manager Williams' response to THE MIRROR'S recent request.

**RICHMOND ON THE JAMES**

**RICHMOND, VA. (Special).**—The vast range of scenery and the cooling fans that make you forget the hot weather are attracting large audiences to the motion picture theaters here all day long and until late at night. Below is a list of play houses and attractions during week July 17-23:

Strand: Theda Bara in "East Lynne," "Undine" with Ida Schnall.

Odeon: Austin Faquin in "Davy Crockett," "Bijou": Fred Keenan and Enuf Markey in "The Phantom," and a Keystone comedy.

Colonial: Helen Holmes in "Medicine Bond," Virginia Pearson in "A Tortured Heart."

Iris: Genevieve Hamper and Robert Mantell in "The Spider and the Fly," Holbrook Billin in "The Unardonable Sin," Billie Burke in "Gloria's Romance," and Olga Petrova in "The Scarlet Woman."

New: "The Mysteries of Myra," Ham and Bud and Charlie Chaplin in "Tillie's Punctured Romance." Saturday is "Family Day" at the New Theater, and every Saturday pictures are shown for all members of the family.

NEAL AND McCONNELL.

**Frank Howe, Jr.**

PLAYS

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**NEW THEATERS**

Ground has been broken for a new theater building to be erected in Clinton, Ill. W. E. Sudabin is the man back. It will be the first playhouse for legitimate drama ever erected in Clinton. Estimated cost, \$20,000; capacity, 800.

**Who, Where, What, in Stock**

Dwight Meade, recently leading man with the Shubert Stock company, St. Paul, is recovering slowly but surely from an operation for appendicitis. During his convalescence he will stop in St. Paul at the St. Michael Apartments. Lorena Tolson is leading woman with Ed. Williams Stock company, Orpheum Theater, Quincy, Ill. She played Betty in "The Fortune Hunter" week July 17.

Florence Webber, comic opera star and a general favorite in Hartford, will appear at Poli's Theater with Bernard Daly, the Irish lyric tenor. Also: "Who For You Live?" Manager G. J. Elmore of the Poll Theater signed a contract with Miss Webber. She made her first stock appearance in Hartford two years ago with the Lyric Players. She was the prima donna during the season of the Opera Players at Parsons Theater this year.

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**LEADING MAN**Supporting  
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Trenton, N. J.**STEWART E. WILSON**  
**LIGHT COMEDIAN**Week July 24th-29th—"Richard T. M. Andaine (The Imp)" in "When We Were Twenty-One"  
 POLI SCRANTON PLAYERS**JAMES L. CARHART**

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## MIRROR'S LONDON LETTER

New York Successes In the Coming Season On the Thames—A Company Coming to Maxine Elliott's In August—American Notes

By BEVERLY BRUX

LONDON, July 23 (Special).—Because of what is bleeding London's heart—caused by the blood that is reddening the soil beyond the Channel—one might be pardoned for thinking that London was in no mood for the play. Nevertheless plans for the coming season are lining up, and we shall have plenty to see and hear when the leaves begin to turn.

The coming Autumn, so far as present arrangements are concerned, bids to be as busy as in previous years in regard to productions.

The Adelphi will be the first production. On or about August Bank Holiday the first performance will take place of a new American musical play, entitled "High Jinks," with Mr. W. H. Berry, Miss Marie Blanche, Mr. Stanley Logan, Mr. W. H. Rawlins, Miss Maisie Gay, and Mr. Peter Gauthorne in the principal parts. This play will be produced by a partnership with J. and C. Williamson, Ltd., of Australia. Mr. Robert Courtauld will follow shortly afterwards with his new piece at the Shaftesbury. This is the musical comedy, "The Light Blues," by Mark Ambient and Jack Hulbert, which saw the light some time ago in the provinces. The Grossmith and Laurillard management will have three new productions—a new musical play, by H. M. Harwood, with music by Ivor Novello, at the Gaiety; "The Misleading Lady," with Mr. Weedon Grossmith and Miss Gladys Cooper in the chief parts, at the Playhouse; and "Potash and Perlmutter in Society," with York and Seward and most of the original members of "Potash and Perlmutter" company in the cast, at the Queen's. At His Majesty's the Autumn production is to be provided by Mr. Oscar Asche and Miss Lily Brayton (by arrangement with Sir Herbert Tree), who will open on or about Sept. 1. Messrs. Vedrenne and Eddie's Autumn play at the Royalty will be "The Hawk," by Edward Knoblauch.

Mr. J. Herbert Jay and Mr. Anthony Ellis are sending a company to America with "A Little Bit of Fluff." They will open for a season at the Maxine Elliott, New York, on Aug. 28.

Mr. George Desmond, the original John Ayers in "A Little Bit of Fluff" at the Criterion, left the stage last Saturday to enter the army.

He is attached to a machine-gun section. Mr. Arthur Cheaney took up the title-role at the Prince of Wales'.

Mr. Hitchcock is under engagement to return to London next Spring to appear in a new play under the management of Mr. Alfred Butt.

Three new Vernon productions will make their appearance early in September—"Hip-Hip Hooray," "The Kodak Girl," and "The Kodak Girl."

The first a burlesque dealing with a phase of the music hall industry; the second, a detective sketch (I hope of the order of "Johnny Walker," the best detective playlet the halls have known); and the third, a farce-comedy with music, as distinct from "revue."

The Kodak Girl," for which Mr. Vernon, as in the case of "Jingle Bells," has composed the music, will have its premiere at Mr. Stoll's Chatham House, and will be produced by Mr. Robert Syres, of the New Amsterdam Theater, New York.

Mr. Harold Brighouse, author of "Hobson's Choice," is one of the best known of the band playwrights exploited by Miss Horniman at the Gaiety theater, Manchester, where most of his dramas were first produced. He was a confere of the late Stanhope Houghton on the Manchester Guardian, and has occasionally collaborated with the author of "Hindle Wakes."

Mr. Joe Nightingale, who is nightly causing such laughter at the Apollo Theater as William Mossop in "Hobson's Choice," is anxious to correct the impression current in some circles that he is an American. He is an Englishman born and bred, and, moreover, was never in America in his life.

The variety theater is again prominent among the attractions. Mr. Alfred Butt having arranged an entertainment in which "all the most brilliant stars in the effulgent firmament of British and American vaudeville" will be included.

Messrs. George Grossmith and Edward Laurillard are organizing the Bal Tabarin, or Palais de Danse, which is always so popular. The latest

Bert Weiser will not go East with Maud Fulton, but will remain on the Pacific Coast as general stage director for Morocco.

The Colonial, July 10, will present the Henry Miller season with "The Mollie," and his New York company. Mrs. Thomas Whiffen preceded the main play with a curtain raiser, entitled "A Golden Night," starting at 8.20, and late comers were not rested during the action.

The Alcazar continued "The Song of Songs" until July 17, when Adele Blood opened in "Innocence." With her are four Alcazar favorites,

Henry Shumer, Phillips Tead, Alexis Luce, and William Amstell, all of whom just returned from a trip to Honolulu, having played there with Bertie Bell and Evelyn Vaughan. Louis Diamond and Forrest Stanley will also play with Adele Blood.

The Cort continued Maud Fulton in "The Brat" up to July 17, and was then replaced by Morocco's "Canary Cottage," the cast including Trixie Friganza, Charles Ruggier, Dorothy Webb, Eddie Cantor, Eunice Burnham, Herbert Correll, and Grace Ellsworth.

The Orpheum is featuring Kosloff and Mason, with their Russian ballet; Krstem and Morton, "Consul," the monkey, and holdovers are there.

The Empress has a second edition of "Twenty Minutes at Coffee Dan's"—that is, running it the second week, and "Fun in a Girl's College" is featured.

Pantages has Twelve Melody Friends, Fiddler and Swain, Haviland and Thornton, Hanlon and Hanlon, Lilliputian Six, Harry Johnson and Sally Family.

A. T. BARNETT

addition to the long list of attractions is Gosselot, described as the smallest pony in the world, who will be exhibited by Miss Beryl Harrison and offered at auction by Mr. George Hobey and Mr. Frederick Ross.

"Hale Fellow! well met!" said Arthur to Robert, and straightforward engaged him for the Lane. Thus the chief comedian in the pantomime at Drury Lane next Christmas will be Mr. Robert Hale, one of the most original and humorous actors on the stage. Mr. Hale has been at the footlights just a quarter of a century, and has played many parts in melodrama, musical comedy and pantomime. He was the leading light of the revue, "Everybody's Doing It," at the Empire.

Mr. Ernest C. Rolls's new revue is now en-

sconced at the Oxford, where, judging from its favorable reception on Monday night, it is likely to stay for some time. There is a more or less consecutive story running through the five scenes, which concern Miss Mustard's pilgrimage from her "old-fashioned town" to the gaiety of a smart society life, via the medium of Mustard's Stores, a millinery establishment financed by her admirers. The last scene, a setting for Mustard's Reception, is a very beautiful piece of scene painting, with beautiful costumes for the girls.

Talking to the Catholic Stage Guild at the Vaudeville Theater, Miss Mary Anderson (Miss Navarro) revealed the fact that the Calendar of Stars included actors, some of whom were set down as "comedian and martyr." She related how her six-year-old son was taken to see the tomb of a celebrated saint on the Continent, and was duly impressed by the sight. "I wish I could be a martyr," he said at length. "but please let it be with chloroform."

At workful Woolwich's Royal Artillery Theater (which was opened in its never form by Lord Roberts eleven years ago) was recently presented that popular "screamer," "Baby Mine." The presenter was Mr. Keith Kennett, and he brought a capital company, which included himself as the mystified husband upon whom so many infants are foisted from time to time as being his "first and only"—the foisting culminating in twins. The "star" of the company is Miss Betty Fairfax, who is alike artistic, attractive, and agile as the little baby-sitter, "Jimmy." Mr. Bert Monks acts in a manner as finished as it is funny and without the slightest touch of "parrotting" the original representative—otherwise Mr. Weedon Grossmith, Miss Madge Lovell is excellent as the equally culpable Mrs. "Jimmy." Indeed, the whole cast is well chosen. The entire audience at the "Artillery"—military, naval, and "civvies"—nearly laughed its collective head off throughout the piece.

The Shaftesbury, which closed with the hundred and thirtieth performance of "My Lady Frayne," will be reopened by Mr. Robert Courtneidge in the early Autumn with the musical play entitled "The Last Blues."

"Tina" finished its long run at the Adelphi July 1, and the theater closed for rehearsals of the new musical play written by Mr. Frederick Lonsdale, and entitled "High Jinks," a play long announced in these columns. This piece—the third or fourth of that name—has been very successful in America and Australia, and Mr. Alfred Butt is understood to be partly concerned with its presentation at the Adelphi.

Mr. Arthur Collins has engaged Mr. Robert Hale for the leading male comedy part in the next pantomime at Drury Lane. Both engage and engaged are to be congratulated.

"Hobson's Choice" has "caught on" at the Apollo. Indeed, the public appreciation is so great that three matinees will be given every Monday, Wednesday, and Saturday.

Mr. Durrant Swan, just returned from Rome, is now arranging to present at a certain West-End Theater an Anglo-French revue based upon a well-known French success. Also, he will produce elsewhere a new mysterious stage (and film) play entitled "Miss Cyclone."

Many middle-aged entertainment-seekers will be glad, both for themselves and their growing youngsters, to learn that a Mohawk-Moore-and-Burgess Minstrels revival may be expected ere long in London. Mr. W. W. Kelly having just discovered that a M. M. B. Minstrel company of twenty-four old and new favorites had just been "trying out" in a provincial town or two, at once gave the company certain dates. He has arranged to present these minstrels at Kelly's Theater, Liverpool, for six weeks right off. After that we may see them in London.

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discovered that a M. M. B. Minstrel company of twenty-four old and new favorites had just been "trying out" in a provincial town or two, at once gave the company certain dates. He has arranged to present these minstrels at Kelly's Theater, Liverpool, for six weeks right off. After that we may see them in London.

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## FIRST TIMERS AT ATLANTIC CITY

"Our Country First," Woven About the March of the 71st  
N. Y. N. G.—Louise Dresser and Tom Wise in "Coat-Tails"  
—A Star in His Own Play

ATLANTIC CITY, N. J. (Special).—"Our Country First" was produced by Edward P. Bush, Lydia Andrews, Inc., Monday evening, July 17, at the New Nixon Theatre. This new patriotic dramatic comedy was written by Miss A. N. Hanee, who was inspired to the work after seeing the Seventy-first Regiment march down Fifth Avenue on its way to the front. Although the theme is essentially based on preparedness, nevertheless the propaganda never submerges the purely entertaining element. The authoress has introduced many novel situations. The second act, for example, shows two men up in a loft of real hay at night in a barn. The plot concerns Carl and Rose Severin, brother and sister, who are suspected of being foreign spies through the discovery of plans stolen by a Philippine servant. During the course of the evening the Severins have become engaged to Florence and William Lait, respectively (another brother and sister at whose bungalow in Connecticut the play transpires). The situation is saved, and the lovers made happy when Carl Severin proves to Colonel Tempier, of the U. S. A. that he is not a spy, but an American agent working plans for the defense of his own country. The play is replete with comedy touches which relieve the numerous melodramatic situations. The main fault of the piece rests in the overemphasis of the incidentals, interesting as they are. Slight revision and a strengthening of the main theme would greatly improve it. The cast was all that could be desired. Ethel Grey Terry, Geoffrey C. Stein, and Thurlow Bergen being very prominent. Special mention must be given to Robert Armstrong for his portrayal of Bill Lait, with his fondness for Broadway and the "lights." We expect to see something very big from him in the near future.

Mesars, Bush and Andrews have seen to it that the production receives an elaborate staging. The Boy Scouts and the Morris Guards, of Atlantic City, attended the opening performances. "Our Country First" will be given its New York showing July 31.

Week Aug. 7. "Very Good Eddie." Gus Edwards at B. F. Keith's week July 17. In his Summer song fest he has introduced as usual his two famous protégés, Little George and Cutie Cuddles—and last but not least—his famous beauty chorus. "I Lost My Heart

in Honolulu" and a stirring patriotic finale entitled "You'll Do the Same Thing Over Again For the Old Red, White, and Blue," are the song hits of his act.

Valerie Bergere and company in "Little Cherry Blossom" and six other acts help to keep up Keith's reputation for good bills. Attendance good.

The "Birth of a Nation" is in its second week of its four weeks' run at Nixon's Apollo at popular prices. Business good. Week Aug. 7. The Apollo will be the scene of the opening of "Please Help Emily," the comedy by H. M. Harwood, which helped the British audiences in London to forget the war. Miss Ann Murdoch will be starred. Following the engagement of "Please Help Emily" the Cohan Revue (of 1916), and many new and well-established successes will be on view.

FREDERICK C. RUSSELL.

SPRINGFIELD, MASS. (Special).—In the week of July 17 Poll Palace audiences were offered the interesting experience of watching Charles Carver, leading man of the company, in a play written by himself. The play, "Down Boston Way," was given a splendid investiture. This is true especially of the first act and the epilog which shows a farmhouse of the modern, prosperous sort so well known in this valley. Thomas Wirth, the scenic artist, found the right sort of brick house near Springfield and his stage picture is the result of sketches made from the original. The other scenes are interiors and although excellent do not offer the opportunities of the exterior.

Mr. Carver plays the young clergymen who is the hero of "Down Boston Way," and brings intelligence and energy to his work. He was given the enthusiastic support of Ruth Robinson, Mark Kent, William DeWolf, Jessie Brink, Ben Taggart, Edna Hibbard, Letha Walters, Dolly Davis, William Webb, and Guy Sampson.

The chief interest is in the play. "Down Boston Way" tells the story of a country girl

dazzled by a wealthy man from the city. She renounces her childhood sweetheart, who has grown to be the rector of her village church. The man from the city has been married before and his wife is still living. He marries the country girl nevertheless, and a baby is born. Then the truth is brought to light; the child dies, so does the wicked one, and the country girl returns to the faithful sweetheart of her childhood.

### PLAYERS ON THE CAMPUS

KNOXVILLE, TENN. (Special).—Each year a band of players is brought to the Summer School of the South for performances on the University Campus, and are much enjoyed by the students and by many from the city. No series of plays have been more thoroughly enjoyable than those given this year by Clifford Devereux and his company July 12-13. "She Stoops to Conquer," "The Comedy of Errors," and "Twelfth Night" were presented in the order named. The company is large and well balanced, and does not depend on a few members to take all leads. Six of the members are recruited from the old Marlowe-Sothern company. Mr. Devereux made an exceedingly lively Tony Lumpkin and a very droll Sir Toby. Miss Viola Knott was at her best as Kate Hardcastle, although she made a very sympathetic character as Viola. Charles Flemming is one of the strongest members of the company, and had his best opportunity in the role of Malvolio. P. Kelly showed his versatility by his satisfactory portrayal of three large roles. During the month of August the company will play daily at the Cincinnati Zoological Gardens, where a Shakespearean Tercentenary Celebration will be held. Edith Wynne Matthison will play the leads during the engagement.

CHARLES E. KRUTCH.

### KEEPING IT UP IN KANSAS CITY

KANSAS CITY, MO. (Special).—Empress (Daniel McCoy, manager) Herskov's Imperial Dancers presenting "A Night in a Gypsy Camp" was the feature of the bill opening July 13, but Sam Nalman, a Hawaiian musician, and Lowell and Draw in a clever little comedy sketch called "At the Drug Store" ran them a close race for their position. Other acts were Bell and Harwood in "The Minstrel and the Maid" and Sprague and McNeese in a novelty skating offering. The programme is unusually good, headed by the Three Willie Brothers, aerial wonders. They are direct from the New York Hippodrome, and do a startling mid-air novelty. Another thrilling air novelty is called "The Plateau." Mrs. Herbert, musical comedy star, are most entertaining in a sketch "Dr. Joy's Sanitarium" or "A Night in Ward D," as also are Clayton and Lennie in "The Englishman and His Friend."

Willis Wood, "Gloria's Romance," featuring Billie Burke; Ethel Clayton and Tom Moore in "Dollars and the Woman," to uniformly good business.

Regent: June Caprice in "Caprice of the Mountains" and Madame Olga Petrova in "The Eternal Question." Well-pleased houses.

Royal: Cleo Ridgeley and Wallace Reid in "The Selfish Woman" and Dustin Farnum in "Davy Crockett." S. R. O. always. Fairmount Park (Sam Benjamin, manager): Extremely hot weather has served to add much to the popularity of this big park, the bathing beach being taxed to its capacity the greater part of the time. Hiner's American Legion Band is still very popular and will continue their engagement indefinitely.

Electric Park (John McGuire, manager): Phillipini's Symphony Band, the Heissons Follies de Vogue, the big plunge and the countless other concessions are drawing large crowds to this J. R. McCLEERY.

### CROW, CONVERTED KIDNAPPER

FT. DODGE, IA. (Special).—Pat Crow, the famous converted bandit and kidnapper of young Cudahy, lectured at the Princess Theater, July 17-19, during the intermission between pictures. Crow claims to have become converted, and is using this means to discourage criminals, or those who may be of a criminal turn of mind. Ringling Brothers Circus and Terry's "Uncle Tom's Cabin" (under canvas) July 14, drew big crowds. Circus was well and deserved more patronage. One of their horses was killed here during a street car accident. One of their clowns was burned with powdered gun that exploded in his hand.

LILLIAN M. RANKIN.

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Belasco Theatre

## JOHN COPE

CHARACTERS

Lake Hopatcong, N. J.

## FRED NIBLO

In "HIT-THE-TRAIL HOLLIDAY," by George M. Cohan

Management COHAN & HARRIS

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In "STEP THIS WAY"

## PEGGY WOOD

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"The Girl with the Million Dollar Eyes"

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In Vaudeville  
Direction EDWARD S. KELLER

**LADY SEN MEI**  
*Chinese Prima Donna*  
Personal Direction NORMAN JEFFRIES

**SYLVIA JASON**  
With Harry Tighe in Vaudeville

**Agnes Scott and Harry Keane**  
in "THE FINAL DECREE," by Agnes Scott  
Author of "The Red Fox Trot" "Drifting" "The Wall Between"

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

### DRAMATIC

BOOMERANG. The (David Belasco) : N.Y.C. Aug. 10, 1915—Indef.

COAT Tales (Arthur Hammerstein) : N.Y.C. 31—Indef.

DIXIE! Henry E. (Helen Tracy) : Chgo. June 20—Indef.

FAIR and Warner (Selwyn and Co.) : N.Y.C. Nov. 6—Indef.

NOTHING But the Truth (H. H. Frase) : Chgo. 9—Indef.

PAIR of Queens (H. H. Frase) : Chgo. April 30—Indef.

BING, Blanche (Frederic McKay and Misses Shubert) : N.Y.C. Aug. 7—Indef.

NEW YORK CITY: Lafayette. OAKLAND, Cal.: Orpheum.

OMAHA: Brandies. PITTSFIELD, Mass.: Colonial. PORTLAND, Me.: Cape Cottage.

PORTLAND, Me.: Keith's. PROVIDENCE, R. I.: Keith's. QUINCY, Ill.: Orpheum.

ROCHESTER, N. Y.: Avon. ROCHESTER, N. Y.: Temple. SAGINAW, Mich.: Franklin.

SAN FRANCISCO: Columbia. SAN FRANCISCO: Alcazar.

SAN JOSE, Cal.: Victoria.

SCHANTZEN, Pa.: Poll's. SEATTLE: Orpheum.

SPRINGFIELD, Mass.: Court Square. SPRINGFIELD, Mass.: Poll's. SPRINGFIELD, Vt.: Opera House.

ST. LOUIS: Park. SYRACUSE, N. Y.: Empire.

TRENTON, N. J.: Trent. UTICA, N. Y.: Shubert.

WASHINGTON, D. C.: Howard.

WATERBURY, Conn.: Poll's. WHEELING, W. Va.: Victoria.

WICHITA, Kan.: Crawford. WILKES-BARRE, Pa.: Poll's.

WORCESTER, Mass.: Poll's.

YOUNGSTOWN, O.: Idora Park.

PERMANENT STOCK

AKRON, O.: Casino. AKRON, O.: Colonial.

GREENSBURG, Pa.: Crawfordville.

ALBANY, N. Y.: Harmanns.

GREENFIELD, Mass.: Greenfield.

ALTOONA, Pa.: Lakemont.

MANNING, Frank: Norcatur.

ASHEVILLE, N. C.: Auditorium.

KAN., 24-25.

BOSTON: Lexington Park.

SHUBERT, L. (Messrs. Shubert) : N.Y.C. May 29—Indef.

BRIDGEPORT, Conn.: Lyric.

PASSING Show of 1916.

BRYANTVILLE, Mass.: Bryantville.

JUNIOR, Shubert) : N.Y.C.

CITY: Bull Players.

JUNE 22—Indef.

CLIFTON, Mont.: Empire.

SOK, Long Letty (Oliver Morosco) : Chgo. Feb. 13—Indef.

CALIFORNIA, Can.: Grand.

VERY Good Eddie (Marbury Comstock) : N.Y.C. Dec. 24—Indef.

CLEVELAND: Colonial.

WORLD of Pleasure (Messrs. Shubert) : Chgo. May 17—Indef.

COLORADO SPRINGS, Colo.: Burns.

ZIEGFELD, Follies of 1916 (Florence Ziegfeld) : N.Y.C.

COLORADO SPRINGS, Colo.: Opera House.

JUNE 12—Indef.

COLUMBUS: Olentangy Park.

CORNELIUS: Price Players.

DALLAS, Tex.: Circle Park.

CORNELIUS: Price Players: Pigpen, Mich., 22-27.

DESMOND, Ethel: St. Andrew.

DENVER: Broadway.

DE SOZA, Fiora: East Troy.

DETROIT: Denham.

DE VOSS, Fiora: East Troy.

DENVER: Lakeside.

DETROIT: Garrick.

DULUTH, Minn.: Lyceum.

RINGLING Brothers: Fargo, N. D., 26; Fergus Falls, Minn., 27; St. Cloud 28; Duluth 29.

ELMIRA, N. Y.: Rörlicks.

SELLS-Floto: La Crosse, Wis., 26; Rockford, Ill., 27; Menasha 28; Monmouth 29.

FITCHBURG, Mass.: Whalom Park.

SETH MILLION, Can.: Temple.

HARTFORD, Conn.: Poll's.

SHAW, Thomas Elmore: Glas-

LINCOLN, Neb.: Oliver.

LOS ANGELES: Havana.

LOS ANGELES: Moroso.

LOS ANGELES: Olympia.

NEWARK, N. J.: Olympic Park.

HUNTINGTON, 4: Delphi 5.

WILMINGTON, Del.: Tivoli.

WILMINGTON, Del.: Tivoli.

WILKES-BARRE, Pa.: Wilcox.

# California Studio Series—August 5th Issue—Universal City



THE MIRROR Motion Picture Department, Established May 30, 1908

## COMMENT AND SUGGESTION



MISS MARGUERITE COURTOT,  
Charming Addition to the Famous Players'  
Forces.

AN authority in the field of motion pictures the other day summed up the outstanding tendencies of the photoplay. He said, first, that the conventionality of the film story was palling upon the public and, secondly, that the individual popularity of the player had waned.

In the first place the average photodrama is a rehash of the "old stuff"—the wornout situation developed in the familiar way with the same old "punch." There are obvious remedies, far better prices for scenarios, eliminating clumsy reconstruction of scripts by the office staff, and curbing the authority of the director.

\* \* \*

LOUIS SHERWIN, critic of the more or less legitimate drama, says—and truthfully, whatever we may think of his other views acent the photoplay—that a thousand dollars is little enough for a scenario. Time, in proportion, is as necessary to the development of a good screen story as to the writing of a good play. But the writer must get a wage to warrant taking time.

What of the carefully constructed story when it reached the manufacturer? The office staff "rebuilds" the script or the director tears the scenario

to pieces and re-constructs it as he pleases. Logic is tossed away in the quest of the so-called punch. Whatever freshness the original story possessed is lost. Instead, we have a cross-section of life—seen through the theatrically perverted eyes of the staff writer or the director.

\* \* \*

"More than three-fourths of the present day scenarios are still in the *Libby Period*" LAURA JEAN

LIBBY period of their literary development," this same authority told us. "Every picture these days must have a big thrill, such as the heroine dashing off a cliff in an aged automobile, a crude 'sex' story with a gazelle-eyed vampire lady; or it must be a screen version of a novel, showing that producers would rather adapt than blaze the way."

\* \* \*

The screen has obviously a place all its own in the presentation of the spectacle. There the stage can never cope with the film. We quote another commentator—in *The Editor*—on the scenario:

"The 'movies' have stupendous effects, any number of thrills, big scenes and enormous crowds, striking photography, great directors and famous actors, but they have no stories. The writer is the factor that is lacking. Even the grace of PAVLOVA and the expenditure of hundreds of thousands of dollars could not attract enough people to the Globe Theater in New York to make the run of two weeks of 'The Dumb Girl of Portici' pay, because there were many reels of film but no story. The movies can no more get along without the capable writer than the magazine can get along without the story. It may have all manner of girls on its cover and illustrations will fill every page but, if there is no story the thing will fail."

\* \* \*

The poorly paid scenario free lance and the staff writers rehashing the eternal triangle have, naturally, contributed little to advance the film story. Lacking imaginative resources, they turned to interpolating unusual physical feats in order to hold the interest. So much for the so-called "punch." But, in pursuing this manufactured thrill, producers have completely lost sight of humanness.

The little story from life isn't touched. The camera, with its intimate close-up, with its ability to reproduce the realism of actual reality, isn't allowed to photograph humanity. So, instead of the story to stir a tear or hover around the smile, we are given mob ensembles, the dynamiting of a railroad bridge or a hand-to-hand fight on the edge of a precipice.

The necessity of financially encouraging the photoplaywright is being felt. Denton Vane, Adele Kelly, and Raymond Walburn.

THE FAMOUS PLAYERS, with an announcement of \$100,000 for available stories, are on the right road. WILLIAM A. BRADY, THOMAS A. INCE and other managers announce prize contests. The contest, however, isn't likely to be the medium to attract the big writer or even the earnest scenario writer.

\* \* \*

The literary side of the photodrama *The Director and the Scenario* will advance with the mechanical side

when producers realize that they must pay enough for able writers to devote time to creating scenarios. The office staff of writers, grinding out scenarios on schedule or rewriting purchased scripts, must go. Better methods must be devised for handling and passing up on submitted scripts. And the false idol of the director must cease to be worshipped.

There are directors worthy of the power they command. They can probably be numbered upon the fingers of your hands. The argument can be advanced—with a good deal of truth—that many players developed in the screen field are not capable of creating roles without the aid of a director. But these players are being gradually weeded out.

\* \* \*

One prominent director told us that each working script was handed him with the orders to produce it unchanged. This script came from the office staff, who has reconstructed it—worked out its continuity—from the original purchased manuscript. The director said the conventionality of the working script was obvious but that his authority

was limited to reproducing the type-written scenario.

Here is illustrated the other evil confronting the photoplaywright—the power invested in the manufacturer's staff of hack writers.

\* \* \*

On the other hand there is the producer who gives his director super-power.

**The Director's Super-Power** The authority vested in the director has grown with the rapid development of the motion picture. It dates back to the "palmy days," when the director wrote his own story and hired a few supernumeraries to enact it.

The photoplay will still be in little more than its infancy—until we no longer see a director order actors through a scene, movement by movement, while the players themselves know little or nothing of the actual story they are depicting.

FREDERICK JAMES SMITH.

TARLETON WINCHESTER, of PATHÉ, contributes a poetic bit to *Bruno's Weekly*, the publication "Edited by GUIDO BRUNO in his garret on Washington Square." Here it is:

"To FOURTEENTH STREET:  
Thou art the boundary line  
Between those that are and think they  
are.  
Those that are not and think they are,  
Those that are and think they are not,  
And those that are not and do not think  
at all."

HARRY DAVENPORT, Vitagraph director, is producing a three-part dramatic Broadway Star feature by Frederic Chapin, in which he is seen as a farmer lad. Mrs. Mary Maurice supports Mr. Davenport in the principal part.

JAMES OLIVER CURWOOD has written another Broadway Star feature, which is rapidly nearing completion under the supervision of Director Eugene Mullin.



MISS LILLIAN GISH.  
The Triangle Star Caught in a Cozy Off-the-Screen Moment.

## THE MOTION PICTURE STORY AND THE ADVANCE OF THE PHOToplay

### Allan Dwan Says Faulty Editing Does Biggest Harm to the Screen Drama

"One of the best"—that's the way they invariably speak of Allan Dwan, who directs Triangle pictures out at the Fine Arts studio, when the subject of motion picture directors is being discussed.

He is. Of that there can be no doubt. "The Halfbreed," the last Douglas Fairbanks feature, would have established his reputation once and for all as of the first rank of directors were there not scores of other features to his credit, each as good as that picture.

But in conversation, Mr. Dwan is modest—too modest, if truth be told so far as his own work is concerned. Switch the subject of conversation away from him for a moment, however, and he can and will talk about the moving picture industry as few men are able to talk.

"I firmly believe," said Mr. Dwan, "that there are more good pictures utterly ruined by faulty editing than from any one other cause. The explanation is, of course, that it is the rule, rather than the exception, for all the editing to be done by people who have had nothing to do with the making of the picture and the results are usually sad to behold."

"And I think the director should really figure in the picture so far as the choice of titles is concerned," went on Mr. Dwan. "You see," he continued, "I am not trying to make my own job any easier, which is one point in my favor if nothing else. But I honestly believe that, if the staff of editors entrusted with the task of writing titles, had the advice and suggestion of the man who has directed the picture, they would avoid some of the more flagrant mistakes in title-writing that now do so much to impair the picture."

That there is a decided over-production of pictures, is the decided opinion of Mr. Dwan.

"Not that I mean the public is getting more pictures now than it wants," he said when the subject was broached, "but there is over-production to this extent, the producers are working so hard and so fast that they are forced often to let pictures pass that are not up to the standard now required by the public and the resultant harm to the motion picture industry is real and great.

The scarcity of stories is, of course, one reason also for the much-too-frequent appearance of inferior pictures. Just stop and consider the matter a minute and you will agree with me that

**"The mental calibre of the motion picture actor can no longer be ignored. I do honestly believe that this is the day of the intellectual actor and not the trained mummer. The public does not want to see pictures made by stars who have to be told every move they make. They want pictures in which there is some individuality and they expect the actors themselves to supply that quality."**

\* \* \*

**"The time is here, when the plane of motion picture departments, which thus far have received too little attention, must be raised—not a hundred per cent., but a thousand. I refer to the editorial staffs, to those entrusted with the task of reading submitted scenarios, to those who write the titles and do the cutting."**

no matter how fine the photography, no matter how elaborate the settings, there are an unusually large number of pictures that contain either no story at all or one that is so weak that it barely struggles through to its conclusion.

"The time is here," said Mr. Dwan emphatically, "when the plane of the motion picture departments which have thus far received too little attention, must be raised—not a hundred per cent. but a thousand. I refer to the editorial staffs, to those entrusted with the task of reading submitted scenarios, to those who write the titles and do the cutting. These are all vital elements in the making of a good motion picture play and far more depends on them than has been realized in the past.

"And the mental calibre of the motion picture actor can no longer be ignored. I do honestly believe that this is the day of the intellectual actor and not the trained mummer. *The public does not want to see pictures made by stars who have to be told every move they make.* They want pictures in which there is some individuality, and they expect the actors themselves to supply that quality.

"It is a real mistake, I think, to assign one director to the same group of players continuously. A frequent change of directors is good for the actor and vice versa, new people to work with keep the director at top speed all the time."

That it is not all theory with Mr. Dwan, is obvious once he is seen actually at work, either in the studio or on a location. Frequently his players will go through an entire scene without one spoken instruction from him. He has told them exactly what he wants and then he stands by to see if they work it out by their own individuality along the lines he has in mind. Mr. Dwan is now in the East completing a Douglas Fairbanks picture.

Even when he does feel called upon to break in on a scene, he does it so quietly that the outsider may be wondering just why they have stopped work, never having heard him at all.

"Just to sum it all up, what would you say constituted the responsibilities of a director?"

And right then and there the interview came to an end, for Mr. Dwan strolled away, with a smile that is only a fraction of an inch less emphatic than that of Douglas Fairbanks. He paused only long enough to toss over his shoulder:

"Well, my idea of a director's chief responsibility is to see that he has three square meals a day, a pay check at least once a week, and by all means an automobile every time he wants to cross the street."

Only—lest you get the wrong impression of him—Mr. Dwan isn't that kind of a director at all.

E. P. SANEY.

DOUGLAS FAIRBANKS has undertaken to write a book on "The Road to Happiness Via Health." Chicago publishers are going to bring out the book.

MARY MILLER MINTER, under the expert tutelage of the chauffeurs of the American-Mutual camp, has become a past-master in the art of driving her big automobile; in fact her shopping tours to Los Angeles have become pleasure jaunts, as she loads the big car with merry film folks and drives to the California metropolis.



ROBERT G. VIGNOLA AND MISS HAZEL DAWN,  
Talking Over a Scene in "Under Cover" at the Famous Players' Studio.

## THE DIRECTOR OF LOCATIONS

### Virtus R. Scott, the Human Geography of the Famous Players' Tells of His Work

The day of efficiency in the motion picture industry has created a new position, the director of locations, a human geography and the man to whom the credit for much of the scenic beauty in pictures really belongs. This personage saves considerable time and money for the producer, for he has put an end to the two and three day joy rides which the directors formerly took to find proper locations.

Up to the present time few of the Eastern concerns have recognized the value of this personage but at least one of these few, the Famous Players Company considers his person one of the most valuable members of its production staff. He is Virtus R. Scott, one of the pioneers of the motion picture industry.

Mr. Scott started in the business with the old Biograph Company more than nine years ago. Since that time he has become an expert cameraman and photographer, and lastly the location director of the Famous Players Company. In his travels in that capacity, Mr. Scott has traveled over the entire Atlantic and Pacific seaboard. Within a radius of a hundred miles of New York there is scarcely an inch of territory that he does not know.

"The East provides every form and kind of location that might be demanded," said Mr. Scott in expressing his views concerning the adaptability of the East to successful motion picture production. "In fact, there are many advantages that the East has over the West. While the atmosphere and lights on the Pacific Coast surpass those of the Atlantic, the latter has just as varied and picturesque locations as the former and, more over, in the East there is a far greater number of beautiful estates, with the rarest of gardens, that are almost impossible of duplication in any other part of the world. The millionaires in the East have spent fortunes on Japanese, Italian, Turkish, German Oriental and old fashioned gardens and these can be utilized to form beautiful backgrounds for various scenes. The owners are invariably willing to grant the use of them if they are approached in the right manner.

"In the past a number of concerns have taken advantage of the generosity of the owners and have ruthlessly committed depredations for which they failed to make any compensation whatsoever. It is not money or financial gain that the proprietors desire in grant-

ing the use of their estates, but just ordinary courtesy and care in its usage. Money, in fact, in most cases will not gain permission to use estates, unless it is used to bribe the servants when the owners are away.

"The majority of property owners or their families are keen picture fans, and they are invariably only too glad to grant the use of their estates if that privilege will not be abused.

"Most of the producing organizations have now come to realize this fact and, instead of bribing servants or committing trespass when the chance offered, they deal directly with the owner and thus amiable relations are established on all sides.

"The value of these privileges cannot be overestimated. Through them, film companies are able to secure the use of settings which would be impossible to build. Not only does their beauty enhance the picture but they give an atmosphere of realism which is almost impossible of duplication unless enormous sums of money be expended. For this very reason alone it behoves the producer to keep in the good graces of the landed proprietors.

"Not only in the matter of greater variety of estates does the East surpass the West, but practically any natural location of the West can be readily duplicated on the Atlantic seaboard. In New England there are the rock-bound coasts, New York provides the atmosphere of the city, the best in the world, North Carolina has its beautiful mountains, pine forests and desert wastes and Florida has all the picturesqueness of the tropics. Of course, right in Northern New York we can get some remarkably beautiful locations with chasms, water falls and glens, which in every way equal those of California. However, we cannot find anything similar to the famous red-wood forests of the Pacific coast.

"The atmospheric conditions in the East are the only handicap, since during certain times of the year rain and mist make the taking exteriors an impossibility. However, Florida is practically ideal and open air stages are used there very extensively.

"In the East there are a number of smaller locations and settings which cannot be found in the West. Old colonial houses, many of them built in Revolutionary times, rock cottages in New England and the Southern man-

(Continued on page 24)

## BRENON ASKS INJUNCTION

To Restraine William Fox from Eliminating His Name from "A Daughter of the Gods"

Now that Herbert Brenon has severed connections with William Fox, a legal controversy bids fair to result over the division of credit for the Annette Kellermann production, "A Daughter of the Gods," made by the director for Mr. Fox.

Mr. Brenon went on last Saturday before the Supreme Court, through his attorney, ex-Judge Edward Thomas Moore, and asked for an injunction restraining Mr. Fox from eliminating his name as producer from the film and advertising matter.

Last week Mr. Brenon resigned as producing director for Mr. Fox and announced that he would make pictures for himself. He now states that he is credibly informed that Mr. Fox has ordered his name from all use in connection with "A Daughter of the Gods."

Mr. Brenon declares that he has in his possession letters and documents to prove every detail of his part in creating and producing the Kellermann picture.

Mr. Brenon has taken offices in Longacre Building.

## ELECTING DIRECTORS

Committee on Organization of National Association of Motion Picture Industry Meets

The committee on organization of the National Association of the Motion Picture Industry met at the Hotel Astor on Tuesday afternoon for the purpose of selecting a branch committee and directors for each of the five classes admitted to the association.

The committee formed to organize the new federation has formally announced the fact that the Motion Picture Exhibitors' League, at the Chicago convention, accepted the proposal to become affiliated with a member of the association. An exhibitors' branch has been elected with a membership of 102, which, in turn, elected ten directors to represent the exhibitors of the country in the new body.

Ways and means were to be considered at the meeting to throw the strength of the country against the Federal Revenue Bill, which seeks to impose on all theaters in cities of more than 3,000 inhabitants a tax of one-half of one per cent. of their gross receipts.

THE MIRROR was in press at the moment of the Hotel Astor meeting, which will be covered in the next issue.

## ADVANCE RELEASE

Exhibitors May Obtain Many Pickford's Latest Ahead of Release Date

Advance Interest in Mary Pickford's latest Famous Players production, "Hulda of Holland," was so keen that it was decided to permit the exhibitors in the principal cities throughout the country to book the photodrama before its scheduled release date, July 31, on the Paramount programme.

"Hulda from Holland" was produced under the direction of John B. O'Brien, who also directed Miss Pickford in "The Foundling." The story is divided between Holland and the Pennsylvania Dutch settlements. A complete Dutch village was erected for the picturization. In Little Mary's support are Frank Losee, John Bowers, Russell Bassett, Charles E. Vernon and Harald Hollacher.

## EXHIBITORS GREET OCHS

Welcome Newly Elected President of National Organization at a Luncheon

Three hundred exhibitors, exchange men and film manufacturers gathered on Thursday, July 29, at the New York Exhibitors' League headquarters, No. 218 West Forty-second street, to welcome Lee Ochs, the newly elected national president.

A luncheon, served under the personal supervision of Ike Harstall, was served, after which President Ochs thanked the exhibitors, particularly the New York and Brooklyn locals, who were of especial assistance in bringing the presidency of the national association to New York. To the film men present President Ochs said that he was with them and for them and that he would see that everyone got a square deal.

Joe Brandt presented President Ochs with a floral bouquet on behalf of the Universal company.

Among those present were: Arthur James, of Metro; S. P. Reiben, of Big "T" Film; Edward Saunders, of Metro; Mr. Shaffer of World Film; Mr. Seeley, of Pathé; Mr. Bauerbaum, of General Film; Mr. Bennett, of Paramount; H. Clark Mooney, of Kemble Film; Mr. E. J. O'Donnell, John Whitman, Louis Blumenthal, Tom Howard, Willie Brandt, of Brooklyn; C. F. Harring, Samuel Bock, Adolph Weis, Mr. Rownheimer, F. J. Dollinger, R. Israel, Otto Lederer, James Kellock, Mr. Martino, Bennie Zeldman and many others.

## MISS YOUNG STARTS FEATURE

Upon her return from the Chicago convention, Clara Kimball Young plunged into the filming of Robert W. Chambers' "The Common Law," at the Solax studios, Fort Lee, under Director Albert Capellani's direction.

Conway Tearle plays opposite Miss Young, and other roles are portrayed by Paul Capellani, Lillian Cook, Julia Stewart, Charles Craig and Lydia Knott.



FILMING "THE RETURN OF EVE."

Miss Edna Mayo and Her Company Are About to Be Caught Registering Primeval Abandon in the Woodlands of Wisconsin.

## BRENON SIGNS NAZIMOVA

Will Star in First Release of New Corporation—Allied with Louis Selznick and Stanley Mastbaum

Herbert Brenon, producer of "A Daughter of the Gods," announces that Madame Alla Nazimova will be the star of the first release of the Herbert Brenon Film Corporation. Mme. Nazimova will be seen in a screen version of "War Brides," the anti-war playlet in which she has toured in vaudeville for two years.

Mr. Brenon also announces that his business associates in his new activities will be Louis Selznick and Stanley Mastbaum. Mr. Brenon states:

"It is with great pride that I announce that I have secured Madame Alla Nazimova as the star for the first release of the Herbert Brenon Film Corporation. I have also secured the world's rights to 'War Brides' in which this remarkable tragedienne appeared so successfully a short time ago. Ever since I saw Madame Nazimova give this remarkable performance at the Palace Theater, it has been by earnest ambition to secure her for a picture. I, like every other motion picture manufacturer in America, tried my best to secure her, but it was not until she had seen my production of 'A Daughter of the Gods' one night that she made up her mind. She did me the honor to say that she felt that a man who could create and produce such a phantasy was the man under whose direction she wished to appear. The rest was easy; Madame Nazimova set her own figure which I frankly believe to be the highest even yet paid motion picture star in this country for one picture. I agreed to it because I believe that this wonderful artist will make the greatest individual acting success that has been known in the history of the photo drama.

"I have made up my mind to produce no battle scenes in connection with the picture. I frankly believe the public is tired of them. That which appeals to me in this subject above all else, is its terrific suspense and tragic yet powerful finish; more than this even, that it allows Madame Nazimova to appear on the screen in a characterization which to my mind has placed her before the American public as the foremost tragedienne on the American stage today.

"Almost with an equal amount of pride am I able to announce that my business associates are Louis Selznick, of New York, and Stanley Mastbaum, of Philadelphia. I don't for a minute consider myself a business man, and that I should have as my associates two such men as these makes me feel that to say the least, my entrance into

the independent producing field is an auspicious one.

"I have known Louis Selznick since the days when he and I were together with the Universal Film Manufacturing company. I remember him speaking to me then of his ambitions, and today he is the most talked of man in the moving picture field. I am in absolute sympathy with the step that he has taken; but it is only natural that he should be the subject of attacks; it is solely because his plan of campaign threatens to throw the market wide open. The programme manufacturers will suffer, but will not the exhibitor benefit?

"I firmly believe that the day is fast approaching when exactly the same conditions will exist in this country which now exist in England. The exhibitors will form themselves into various small bodies, and these small bodies will engage a representative at a high salary, whose duty will be to examine the entire output of the various manufacturers and make up their programmes as a result of these inspections. This means that the grade of the motion picture entertainment will rise; and the incompetent manufacturer or producer's output can only reach the level which it deserves, while the man who makes a production which has a great public appeal will gather in the greatest financial returns, and this is as it should be.

"Mr. Selznick is called by some a revolutionist. A French monarchical government and an American monarchical government were overthrown by revolutionists, and they now stand at the head of nations as the two greatest republics in the world.

"With just as much pride do I point to my other associate, Stanley Mastbaum, of Philadelphia, whose record places him as one of, if not the greatest individual exhibitors in America today. Mr. Mastbaum has interested himself in the future of my productions for but one reason. He was kind enough to say that, when one of my productions played at his house, he was sure of handsome financial profits. He has the utmost faith in my plans and my ambitions, and that he as the owner of over forty theaters will guide my judgment in the selection of my stars and plays, is a source of the highest gratification to me.

"My entire staff, including the heads of all departments whose remarkable work made 'A Daughter of the Gods' possible, remain with me, so you see. I am just moving from one house to another, that's all."

## FILM TO SHOW MILK PERIL

Thomas A. Edison, Inc., is now making a one-reel film entitled "The Trump Card," for the use of the New York State Board of Health in its campaign against impure milk.

The script was written by Alan Crosland, casting director for Thomas A. Edison, Inc., and was revised by T. Hoyt Peck, a chief of the Division of Exhibits for the State Department of Health.

In the picture will be Robert Conness, Adele Pratt, Herbert Prior, Leone Flugrath, Andy Clark, and Charles Sutton.

## ROBERT GRAU ON VACATION

Robert Grau, now associated with Thomas H. Ince, left last week for a brief vacation at Asbury Park. This is Mr. Grau's first vacation since 1904. Characteristically, he intends to devote the weeks to completing the second volume of his work on motion pictures, entitled "The Theater of Science." Mr. Grau plans to dedicate the book to Mr. Ince.

## OFFERS VARIED SUBJECTS

Paramount Programme for Week of August 7 Includes Many Notable Screen Contributions

A programme of excellence and variety is offered by the Paramount Company for the week of Aug. 7. Two Famous Players productions will be featured, in which Marguerite Clark and Pauline Frederick appear. The former is starred in "Little Lady Eileen," and the last named in "A Woman in the Case."

The short reel subjects include the twenty-sixth edition of the Paramount Magazine-On-The-Screen, Paramount Pictographs, the Burton Holmes Travel Pictures, and the Bray Animated Cartoon, "Farmer Al Falfa's Egg-citement." The Pictographs exhibit five leading subjects—"Better Babies," "Living in the Air," "Yachting," "Tree-Surgery," and "Breaking the Freight Tie-Up." In the "Better Babies" film, lessons are given in the hospital way of bed-making, so that it is impossible for the patient to kick the sheets out at the bottom. The manner in which the roofs of New York houses are utilized by thousands of people for eating, sleeping, dancing and playing purposes is also shown.

In "Driving a Yacht," various methods of sailing are in evidence, and Pierpoint Morgan is seen at the helm of the "Grayling." "Tree-Surgery" shows how a big cavity in a huge tree is filled with concrete, and the means employed for extracting stumps. The breaking of the freight tie-up is the concluding final view offered by the Pictographs. A trip from Carlsbad to Moravia is the theme of the Burton Holmes pictures. The journey begins at the famous Carlsbad Springs, where fifty thousand visitors congregate every year to drink the waters, and a variety of interesting scenes in and around the "Spa" and at Marienbad are shown. Paul Terry is the author of the Bray Animated cartoon—"Farmer Alf Alfa's Egg-citement," which tells the story of a wayward duck who refuses to obey her master's instructions, and lays eggs in out-of-the-way places, with dire results to all concerned.

## SCREEN CLUB TO MOVE

Five-Year Lease on House in 45th Street Signed Last Week

The Screen Club will move to new quarters at No. 117 West Forty-fifth street about Sept. 1. A five-year lease was signed last Saturday.

The new home of the Screen Club is a five-story house, giving much more room than the present clubhouse at No. 165 West Forty-seventh street.

The Screen Club was organized four years ago and has a membership of about 500. William Quirk, now directing for Metro, is president.

## TO AWARD \$10,000 PRIZE

The Mutual will soon award the \$10,000 prize it offered for a sequel to "The Diamond from the Sky." Since last February, when the contest closed, the judges have been sifting the 100,000 manuscripts received to find the best one. There are many scripts by new and inexperienced writers, so that it is not at all unlikely that one of these will receive the award.

## VIOLA DANA'S NEXT VEHICLE

Viola Dana, the Metro star, who made her debut on the Metro programme in "The Flower of No Man's Land," is at work on another five-reel feature, "Out of the Darkness." This was written especially for Miss Dana by John H. Collins, who directed the production.

## MCGILL TAKES A HOLIDAY

Lawrence B. McGill is rustinating pleasureably on his ranch in Waldo, Florida, where he will remain for an indefinite period enjoying well-earned vacation. Mr. McGill alternated with Howell Hansell in the directing of the Pathé series of "Who's Guilty," and having completed his task decided that he needed a rest. McGill directed eight of the fourteen episodes, including the final picture.

## FRANKLYN FARNUM WITH "U"

Franklyn Farnum is making his screen debut as a Universalite. Mr. Farnum has been engaged as leading man for Ruth Stonehouse, the Universal star, who is shortly to be seen in "The Spring Song," under the direction of William Worthington.

Mr. Farnum is well known in musical comedy.

## GOLDFRAP WITH B. S. MOSS

John Henry Goldtrap is now handling the publicity work for B. S. Moss, who is entering actively into the field of State-right productions.

## CURRENT PICTURE PROGRAMS

Rialto Theater.—Mae Marsh and Robert Harron in "The Marriage of Molly-O"; Dr. L. R. Sugden's Alaskan Pictures.

Strand Theater.—Rita Jolivet in "An International Marriage"; Strand Travologues.

Criterion Theater.—Thomas H. Ince's "Civilization."

Lyric Theater.—"America Preparing."

Liberty Theater.—Audrey Munson in "Purity."

Broadway Theater.—Owen Moore and Hazel Dawn in "Under Cover."

## B. S. MOSS ACTIVE

To Produce a Feature Each Month—Selling on the State Right Plan

B. S. Moss announces his intention of becoming an active figure in the field of picture production. It is the plan of the B. S. Moss Motion Picture Corporation, beginning in September, to release a feature each month, each feature to be headed by a star.

The Moss pictures are to be disposed through the state right plan. There will be one price for each territory covering a year's output of twelve pictures. "In other words," says Mr. Moss, "we will not charge a certain price for one picture and then, when we have a sensational knockout, charge a higher price for the picture. The idea is to sign a contract with the state right man for one figure for the entire twelve and, before he signs a contract, he can see at least four of the twelve he is going to produce."

My debut into the production field has not been made hastily. The pictures which I intend to put before the public are each and everyone of them carefully culled from the best available now upon the market."

The first picture to be released by Mr. Moss will be "In the Hands of the Law," by William O'H. Hurst. The drama deals with the subject of circumstantial evidence, depicting an instance when the law erred.

The second release will be "Boots and Saddles," based on Eugene Walter's play. The action in the screen adaptation takes place on the Mexican border.

Other productions of the Moss Corporation will be "The Power of Evil," by George Bronson Howard, "The Woman Redeemed," starring Marie Empress, Elinor Glyn's "One Hour," Miss Glyn's "One Day" and a revival of Lester Wallack's "Rosedale."

"Our reputation has been established in the past," says Mr. Moss, "and we intend to live up to it in the future. We do not end by selling a man some merchandise, getting his money and then forgetting all about him. Any time that we can be of any assistance, in addition to what we contemplate doing in the way of pushing merchandise as much as we possibly can, the state right man can call upon us and we will be only too glad to answer, through our exhibitors' service department, any questions, to give any help that is possible in order that he may make money for himself and his exhibitors."

The B. S. Moss Motion Picture Corporation pictures will be released exclusively upon a state right basis and, while for the present the one-a-month policy will be adhered to, Mr. Moss plans to later construct a studio and place upon the market multiple reel features of marked quality on a one-a-week basis.

## ONE REEL IN SINGLE SETTING

One whole reel of consecutive scenes was filmed in a single setting in "The Return of Eve," the Essanay feature with Edna Mayo in the stellar role.

The action of the whole fourth reel transpires in a ball room. An elaborate setting was built, the construction requiring two weeks. The set filled an entire studio at the Essanay plant and more than 300 people appeared in the various ball room scenes.

"The Return of Eve," which is in five reels, will soon be finished. The woodland scenes, taken along the Wisconsin river, are said to be unusually charming.

Eugene O'Brien appears in the principal supporting role.

## TO ADAPT KIPLING STORIES

George B. Seitz, who, aside from being the secretary and treasurer of the Astra Film Corporation, is a prominent scenario writer, has been commissioned by Pathé to adapt Rudyard Kipling's stories to the screen. Mr. Seitz is also under contract to write two serials for the same organization.

Mr. Seitz is best known as a writer of serials, being the author of "The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw" and "The Shielding Shadow," which is shortly to be released. At present he is adapting Kipling's "Naulahka." Mr. Seitz adapted "The Light That Failed," in which Robert Edeson appeared.

## MISS GRANT AS A SCOTCH LASS

Valentine Grant, the Famous Players' star, has started work on another production under the direction of Sidney Olcott. She recently returned from a brief holiday spent at her home in Seattle.

In her last picture, "The Innocent Lie," Miss Grant played an Irish colleen. In her next vehicle she will be seen as a Scotch lassie. Miss Grant wrote the scenario herself. Mr. Olcott has taken the company to the Adirondacks and later will go to French Canada to get the final exteriors.

## ORMI HAWLEY ENGAGED

Ormi Hawley has been specially engaged by the Popular Plays and Players to play opposite Edward Bruce in "The Iron Hand," a Metro feature production. The company, under the direction of Harry Revel, has gone to Maine, where the story will be filmed in lumber camps near the Canadian border and along the Maine coast.

## EDWIN HOLT'S SCREEN DEBUT

Edwin Holt has been added to the cast of the new Metro-Holof production, as yet unnamed, starring Emmy Wehlen. He will play the role of a police official. The picture will mark Mr. Holt's debut.



MISS MARIE DORO,  
In a Dramatic Moment of Jesse L. Lasky's Production of "Common Ground."

## AGED MANAGER IN FILMS

Leonard Grover, eighty years old, plays a member of the Capulet family in the Metro production of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne as the immortal lovers.

Mr. Grover was manager of Grover's Theater in Washington, at which Lincoln was frequent visitor. John Wilkes Booth was a member of the company at Grover's Theater.

Leonard Grover brought German opera to the United States, making it a polite instead of a folk opera as it had been abroad. It was on the stage of Grover's Theater that the boy who afterward became Sir Charles Wyndham made his first appearance. He has always spoken of Mr. Grover as his dramatic godfather. Mr. Grover was an intimate friend of P. T. Barnum and a silent partner in business with him.

## BUYING "HOW BRITAIN PREPARED"

Following the return of Al Lichtman, general manager of the Patriot Film Corporation, from his Chicago and Detroit trip, that company announced the sale of state rights of "How Britain Prepared" to a number of the important exchanges.

Jones, Linck and Shaffer have purchased the rights of Illinois and Indiana and will handle the production through their Central Film Exchange of Chicago. The production is at the present time playing at the Colonial Theater in Chicago, which is owned by Jones, Linck and Shaffer.

Emanuel Mandelbaum, who owns important exchanges in the Middle West, has secured the rights for Ohio, and the Monarch Feature Film Company, also an important factor in that territory, has bought the States of Kansas, Nebraska, Iowa and Missouri.

During his trip Mr. Lichtman also arranged for a number of important showings. The Detroit Opera House of Detroit, Michigan, has booked the production for a run of four weeks, and in Grand Rapids, Michigan, has booked the production for an indefinite run. Other bookings have been arranged for, pending the sale of state-rights.

## VOGUE PLAYERS DIVIDED

Mutual has divided its Vogue Players into two companies. Rube Miller and Roy McRay are directing one company and Henry Kerman and Jack Galmer direct the other organization. Mr. Miller and Dick Ben Turpin are the principal fun-makers of the Miller half, with Lillian Hamilton as leading woman, while Paddy McQuire, Arthur Moon, Ed Laurie and Gypsie Abbott head the second aggregation.

## HATCH BUYS OHIO RIGHTS

J. Frank Hatch, the film man and veteran showman, has purchased the Ohio state rights of "The Fall of a Nation" from the National Drama Corporation. He is proprietor of the J. Frank Hatch Film Company of Newark, N. J.

Mr. Hatch will at once start an active campaign for the exploitation of the Dixon-Herbert spectacle and he will stat operations with runs in Cleveland, Cincinnati, Columbus and Toledo.

## BUNKER WRITES SCENARIO

Ralph Bunker, actor-playwright, has written a ten reel scenario, which will be produced by the Riverside Producing Company. Mr. Bunker has attained some prominence as an actor. This summer he has been acting for the pictures and writing scenarios for the Mirror Film Company.

## FRENCH GAUMONT'S COMING

Several features from the Societe des Etablissements Gaumont have just been shipped to this country and will be released in the Mutual service, supplementing the present Gaumont releases through Mutual.

## COMING TRIANGLES

Mae Marsh, Frank Keenan, and H. B. Warner. Prominent in August Features

Mae Marsh, Frank Keenan, Charles Ray, Norma Talmadge, H. B. Warner and Wilfred Lucas are prominent in the Triangle releases for August.

"The Marriage of Molly-O" will be released on August 5. It tells a typical Irish story and has Miss Marsh in the leading role. The picture has already been reviewed by THE MIRROR.

"The Jungle Child," released on August 20, is said to tell a daring story. Howard Hickman and Dorothy Dalton play the leads.

Two typical Keenan dramas will be on the August programme. On August 5 will appear "Honor Thy Name," already commented upon by THE MIRROR, and on August 27, "The Thoroughbred," will be offered. Here Mr. Keenan plays a Southerner of the horse-racing fraternity. Charles Ray co-stars in "Honor Thy Name."

"Hell to Pay Austin" is another release for the week of August 20 and presents a lively Western story, besides bringing Wilfred Lucas to the front as a Triangle star.

Other August features are "The Devil's Needle," in which Miss Talmadge stars, "Shell 43," an H. B. Warner picture, and "Pillars of Society," in which Henry Wattall is seen.

## MISS HULING TEACHES RIDING

Lorraine Huling, recently seen in a leading role of "The Fall of a Nation," has arranged to take charge of a riding class at the National Service School, held on Josephine Graw's estate, at Rowayton-on-the-Sound, Connecticut. The camp, in discipline and routine, is modeled after an army training camp, with the exception of the use of firearms.

Miss Huling will instruct the riding class for four weeks, after which she is to appear in a Famous Players production. Her last film engagement was as Cordelia in "King Lear," a Mutual masterpiece in eight reels, starring Frederick Warde and directed by Ernest Warde, son of the tragedian. "King Lear" will be released early this Fall.

## "CIVILIZATION" FOR ARGENTINA

The stockholders of the ten million dollar opera house in Buenos Ayres, Argentine Republic, have cabled to Richard Pitot, their New York representative, stating that Pablo Calazzi has just sailed for New York to complete arrangements for the presentation of Thomas H. Ince's "Civilization" there. Caruso recently appeared at the Buenos Ayres opera house at \$10,000 a night.

The directors plan to maintain an opera scale of prices. The pantomime prologue given at the Criterion Theater, New York, will be repeated in Buenos Ayres with one hundred persons in the cast. This will be an entirely novel innovation in the motion picture entertainment in the South American Republic. The orchestra for "Civilization" in Buenos Ayres will comprise one hundred musicians, and the impresario with whom Mr. Ince is negotiating for a three months' season there, has estimated the possibilities of the week's receipts at \$80,000.

## WANTS SUNDAY PICTURES CLOSED

**SCHEECTADY (Special).** — George H. West, superintendent of the law and order department of the New York State Civic League, has called upon Mayor Lunn and District Attorney Blessing, requesting them to stop Sunday moving pictures in this city, alleging that they are run in violation of the law.

The Sunday picture theaters, although alleged to be run in violation of the law, are operated under permission from the Mayor's office in an unusual method. When Mayor Lunn first assumed office in 1912 he was heartily in favor of the working classes having recreation on the Sabbath and accordingly permitted the picture houses to run on Sunday, provided they turned over a certain percentage of the receipts to the city, who in turn distributed the money amongst the charitable institutions. This method has been satisfactorily in vogue over four years and last year more than four thousand dollars was distributed in this manner. While the Mayor has referred the matter to the Corporation Counsel for an opinion, it is very unlikely that any action will be taken, unless Mr. West brings the matter before the Grand Jury in the Fall. Mr. West gained some notoriety last year by his crusade against Sunday baseball.

## NAT SAHR.

## GOVERNMENT MAKING FILMS

Earl O. Schenck plays the title role in "The Americanization of Stefan Skoiles," the educational feature film prepared under the auspices of the United States Bureau of Immigration. It is the first of a series of feature films to be prepared by the government along similar lines.

## FRANK DANIELS UNINJURED

Frank Daniels, the comedian, was not injured at the Vitagraph studios, as was recently reported. His name was confused with that of John Fluton, who was injured in falling from a bridge. Mr. Fluton lost his grip on a rope while doing a comedy stunt and fell to the ground, breaking his nose, both arms and three ribs. Frank Daniels is safe and sound and is working every day in his series of comedies.

## START COAST EXCHANGE

In response to requests for direct bookings from many exhibitors in Southern California, the National Drama Corporation has established a "Fall of a Nation" film exchange for that territory at 1,401 Northwestern avenue, Los Angeles. Jordan Dixon is in charge.

## DEATH OF E. K. WHEELER

Edmund Kimberley Wheeler, one of the managers of the Feature Film Corporation, died July 19 at his home, No. 308 West 97th street, at the age of fifty-three. He had been ill for four months. Mr. Wheeler was born in Chicago. He was a member of the Friars' Club.

Pell Mitchell, editor of the Mutual Weekly, has just returned to the Gaumont studios from a week spent in New England.



EDWARD EARL.

## MR. EARL NOW VICE-PRESIDENT

Edward Earl, who for a number of years held the office of secretary-treasurer of the Nicholas Power company, was elected vice-president and treasurer at the recent annual meeting of the stockholders of that company. The company's business for the year is highly gratifying, showing a substantial increase over the previous year, and the export business to all parts of the world have been practically doubled. Mr. Earl attended the motion picture convention and exposition at Chicago and is highly elated with the showing made by the Nicholas Power company.

## "YELLOW MENACE" DOWN EAST

Herman Rifkin, of Boston, Mass., president of the Eastern Feature Film Corporation, has purchased the rights for New England of the Unity Sales Corporation's sixteen episode serial, "The Yellow Menace." He was in New York last week and saw the concluding episodes of the serial.

## NEW INCORPORATIONS

ALBANY (Special).—The following recently formed theatrical and motion picture concerns filed certificates of incorporation with the Secretary of State this week:

The Winston Films, Inc., with a capital of \$10,000 will acquire contracts made by Henry J. Brock with the World Film Corporation.

The Talbot Amusement Company, New York city. To provide for the production of dramatic, musical, spectacular and other stage offerings. Capital, \$4,000. Directors: Lewis Talbot, Samuel Schoninger, and Albert Hogg, 136 West Forty-second Street, New York city.

Beauty, Youth, and Folly Company, New York city. To produce and exploit theatrical, musical and other attractions. Capital, \$3,000. Directors: Lon Stark, Jack Cooper, and William K. Wells, 701 Seventh Avenue, New York city.

Edward F. Rush and Lyle D. Andrews Company. Theatrical, and to deal in motion pictures and motion picture rights. Capital, \$1,000. Directors: Edward F. Rush, Agnes N. Rush, and Lyle D. Andrews, 1482 Broadway, New York city.

Teeaness Film Company, New York city. Motion pictures and theatrical. Capital, \$1,000. Directors: Jacob Seiden, Max Tischler, and Frank Seiden, 159 Irvington Street, New York city.

Winston Films, Inc., New York city. To manufacture and exploit motion picture films, and to acquire contract made by Henry J. Brock with the World Film Corporation. Capital, \$10,000. Directors: Edward M. James, Alice E. Bryan, and Agnes Rose May, 37 Morningside Drive, New York city.

The Cameo Producing Company, New York city. Theatrical, and to deal in motion pictures. Capital, \$1,000. Directors: Harry Clay Blaney, Edward F. Rush, and Lyle D. Andrews, Knickerbocker Building, Thirty-ninth Street and Broadway, New York City.

Civic Drama Association, New York City. To present dramatic plays, musical attractions and motion pictures. Capital, \$25,000. Directors: Thomas Howard, Thomas DeRose, and Bessie W. Ashley, 31 Liberty Street, New York city.

The Sheldon Burlesque Producing Company, New York city. To produce and exploit plays, burlesques, and vaudeville attractions. Capital, \$500. Directors: James S. Watson, Peter A. Lee, and Abner B. Stupel, 57 East Ninety-sixth Street, New York city.

Kinports Amusement Company, Brooklyn, N. Y. To operate motion picture and theatrical enterprises. Capital, \$6,000. Directors: L. Burrell Kinports, Morris Levin, and Charlotte B. Giraud, 500 Fifth Avenue, New York city.

Outlet Amusement Company, Syracuse, N. Y. To conduct public amusement resorts. Capital, \$1,000. Directors: Harry W. Hartley, Frank H. Hartley, and Charles H. Goebel, 523 Columbus Avenue, Syracuse, G. W. HERRICK.

## NEXT WALTHALL VEHICLE

Work on "The Sting of Victory" Finished—Star Plays Two Roles

President George K. Spoor announces that construction of Henry B. Walhall's next feature, "The Sting of Victory," has been completed and will be offered through V. L. S. E. in August. It will mark Mr. Walhall's first appearance since "The Strange Case of Mary Page" and his first five-reel picture since "The Misleading Lady."

The picture was completed in four weeks, the filming of some of the scenes being witnessed by several hundred exhibitors who visited the Essanay studios during the convention. Antoinette Walker, who appeared as ingenue with David Warfield in the original cast of "The Music Master," and who has been seen in other Broadway productions, heads Mr. Walhall's supporting company. Others in the cast are John Lorenz and Anne Leigh.

The First Regiment of the Illinois National Guard was used in several battle scenes, which were taken at Camp Logan, the guard rifle range near the Wisconsin and Illinois state line. Eight cameras were utilized during the battle scenes, each man catching about two hundred feet.

The story revolves around two brothers of a Southern family. One has been a Federal officer in the Civil War, having retained his commission during the rebellion. After the war he becomes military commandant of the district in which he formerly lived. His ne'er-do-well brother still lives on the old plantation. Both of them love the same girl, who finally falls into the arms of the weaker brother. Thus the officer feels "the sting of victory."

The star plays both brothers.

## F.P.-LASKY CHARTER

ALBANY (Special).—Daniel Frohman, Jesse L. Lasky, Adolph Zukor, Arthur S. Friend, Elek John Ludvigh, Samuel Goldfish, William C. Demarest, John F. Fredericks, Frederick G. Lee, and Albert A. Kaufman, of New York city, and Cecil B. De Mille, of Los Angeles, Cal., are named as the directors of the Famous Players-Lasky Corporation, which was granted a charter by the Secretary of State on July 19. The concern has a capital stock of \$625,000, and will acquire the stock of the Famous Players Film Company and the Jesse L. Lasky Features Company, for the purpose of engaging in the manufacture of motion picture films and photoplays, also to operate theaters and other amusement enterprises. The principal office of the corporation will be located at Millbrook, N. Y. According to the certificate of incorporation the principal stockholders are Harry Harris, Belle Burger, and Harold M. Pitman, of 31 Nassau Street, New York city.

GEORGE W. HERRICK.

## "GIRL FROM FRISCO" ON AUG. 9

The new Kalem photoplay series, "The Girl from Frisco," will be released to theaters throughout the country on Aug. 9. Marin Sais and True Boardman are the featured stars in the series, which tells a story of the outdoor West.

"The Fighting Helress" is the title of the initial episode.

## DINES V. L. S. E. FOLK

Sidney E. Abel, Chicago manager of the V.L.S.E., entertained the stars of the Vitagraph and Essanay companies and the representatives of the V.L.S.E. at a dinner given in the Chicago Athletic Club, on the evening of Sunday, July 9.

Among those who attended were Edith Storey and her mother, Mrs. Storey; Antonio Moreno, Rose Tapley, Miss Wagner of the Vitagraph, Sam Spedon, special representative of the Vitagraph, John Rock, Western representative of the Vitagraph, and Mrs. Rock, Nell Craig, Fred E. Wright, of Essanay, Bryant Washburn, and Mrs. Washburn, and Richard C. Travers of Essanay, and Gordon Laurence.



MISS MABEL TALIAFERRO.

Supported by J. W. Johnston, Miss Taliaferro is appearing in the Metro-Rolfe Production, "God's Half Acre," a character comedy.

## PATHE AUGUST FEATURES

Three Releases a Month—First Thanhouser will be "The Fugitive," with Miss La Badie

Announcement has been made by Pathé exchange of a new policy to be followed in the release of Gold Rooster feature plays. Hereafter three features will be released each month.

"The Fugitive," a five-reel feature offering Florence La Badie in the leading role, will be the first Thanhouser feature on the Pathé Gold Rooster programme. The picture will be released on August 13.

The photodrama was produced by Frederick Sullivan from a scenario by Philip Lonergan. The story concerns itself with a girl who takes on herself the blame for a murderer which her sister had committed.

On August 20, a week after the release of "The Fugitive," Pathé will release "A Woman's Fight," produced for Pathé by Popular Plays and Players and directed by Herbert Blache. The featured players are Geraldine O'Brien and Thurlow Bergen. Miss O'Brien plays the role of a factory girl who loses her job when she attempts to save a newcomer to the factory from the attention of the boss. She becomes a crook but later is regenerated through love for a clergyman.

The third Gold Rooster release for August, Pathé has obtained "Hidden Valley," a Thanhouser production, which will be released on August 27. Most of the action takes place in Africa. Valkyrien is featured. Emmet Mix wrote the scenario of "Hidden Valley" and Ernest Warde directed the picture.

## NIGHT SCENES AT NIGHT

A new order has just been issued at the Kalem Company, by which all scenes in "The Hazards of Helen" series, supposed to show action occurring at night, will hereafter be taken after dark.

Heretofore it has been the custom in picture studios to take such scenes in the daytime under ordinary conditions and later color the film blue. On unusual occasions many directors have taken special scenes at night with the use of flaring lights. Kalem's executives, after viewing a recent "Hazard" in which some such scenes appeared and noticing the strength added to the picture through the actual night effect, issued the new order.

"In every other respect," declared one official, "the picture art has reached the point of demanding absolute realism, but we were still content with an imitation of night that had nothing of the real effect. Of course, in ordinary interior scenes we will continue as heretofore since the conditions are really no different except that a light will be burning in a room. But for outdoor scenes the real thing will hereafter be given in 'Hazards.' We are instituting the new rule on the Helen Gibson railroad pictures because it is in the scenes of railroad trains and vivid outdoor action that the real night effect plays so strong a part in creating gripping and striking atmosphere."

"The Capture of Red Stanley," was a "Hazard of Helen" which used night photography by means of "radium flares." "A Plunge from the Sky," is the first picture to be made following the new order.

## WALTHALL TO DELIVER LECTURE

Henry B. Walhall, the Essanay star, has been invited to be one of the speakers in a series of lectures before the students of the Indiana State Normal School at Terre Haute.

Mr. Walhall has accepted and will deliver a talk in the fall. Among the other speakers of the year will be Melville E. Stone, general manager of the Associated Press. The lectures are intended to aid students in selecting their avocations.

Sidney Drew's latest comedy, for release through Metro, was held up by the shark scare. The members of the company declined to participate in some comedy scenes in the surf at Sea Gate.



Moody, N. Y.

## YALE BOSS.

Yale Boss, of the Edison Company, although but 17 years old, is a veteran of the screen. He has been in pictures for seven years.

Mr. Boss's first stage experience was acquired in "The Top o' the World" and with Mile. Genee. From his first appearance with the Biograph Company, he has been a film favorite.

Yale "gets across." He has chestnut hair, brown eyes, weighs 125 pounds and is of medium height. He likes to play baseball, ride horseback and swim. Between pictures and sports, young Yale dashes off scenarios. The names? No, they haven't been accepted. Yale admits it.

## MACMANUS HONORED

General Manager of International Paid Unusual Tribute by Branch Managers

Branch managers of the International Film Service, Inc., attending the convention of the Motion Picture Exhibitors' League of America at Chicago, paid an unusual tribute to E. A. MacManus, general manager of the organization.

Mr. MacManus had expected to attend the convention but was detained in New York by pressing duties connected with several important new productions the company is making.

When J. K. Burger, manager of exchanges, announced to the assembled managers that Mr. MacManus could not come, there was consternation. J. F. Bowman, manager of the Chicago branch, produced a beautiful gold watch, suitably engraved, that the branch managers had purchased as a testimonial of their esteem to Mr. MacManus. The watch was immediately expressed to Mr. MacManus in New York, and the following telegram was sent to him:

"CHICAGO, Ill., July 17, 1916.  
E. A. MACMANUS,  
Care International Film Service, New  
York City.

"Assuming you were present in spirit if not in person the branch managers today took pleasure in presenting you with a gold watch in token of their appreciation of the kindly consideration and encouragement which has at all times been extended by you. Your optimistic and aggressive personality has been a splendid inspiration to all of us. We will return to the firing line, more than ever determined to line up to the confidences reposed in us. You may rest assured that each second ticked by the watch will represent a consistent effort on the part of each of us to promote international interests, that each minute will see a contract under way, that each hour will register a steady increase in business, ever remembering that the bird of time has but a little way to fly and the bird is on the wing."

The telegram was signed by the following:

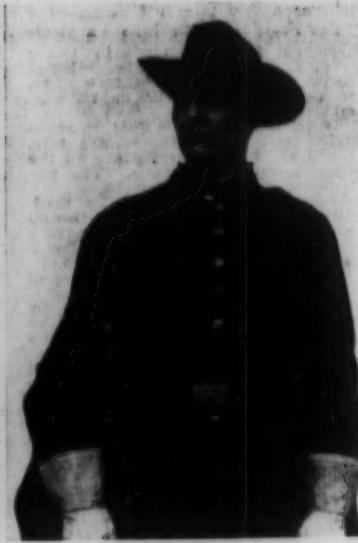
J. F. Bowman, Chicago; Joseph S. Engel, New York; F. H. Vine, Boston; G. H. Atwood, Los Angeles; B. F. Lyon, Pittsburgh; H. L. Kappan, San Francisco; G. R. Allison, Atlanta; F. B. Watne, Washington, D. C.; E. W. Dustin, St. Louis; E. W. Swigert, Philadelphia; J. K. Burger, New York.

You must read the August 5th issue of the Dramatic Mirror, with Mabel Condon's splendid presentation of Universal City, the fourth of the Mirror's Studio Series. Order from your newsdealer or direct, but read this issue.

## THE REAL AND REEL MR. RAY.



CHARLES RAY.



MR. RAY IN "THE DESERTER."

Charles Ray, Ince star, made another ten-strike with "The Deserter," after coming into his own with "The Coward." "The Deserter" reveals the young Triangle-Kay-Bee star to unusual and excellent advantage.

In "The Deserter" Mr. Ray plays a young army officer who goes wrong when his love is rejected. He finally deserts in order to escape court-martial. Later on, however, when the settlers are attacked by Indians, he bravely makes his way

through the redskin lines and brings back a rescuing party.

Singularly, in these days of rapid changes, Mr. Ray has worked entirely for one company producer, Thomas H. Ince, since he began picture work. He has been working at Inceville and at Culver City for Mr. Ince for more than three years. Before going in the films Mr. Ray had extensive theatrical experience.

Mr. Ray was born in Jacksonville, Ill., and received his education in that city.

## PACIFIC COAST NEWS

BY MABEL CONDON.

**LOS ANGELES (Special).**—During the past few days rapid progress has been made at Universal City with the filming of unusual scenes of the spectacular production, "Twenty Thousand Leagues Under the Sea," directed by Stuart Paton.

This photoplay, the scenario of which is an elaborate romantic adaptation of Jules Verne's novel, "Twenty Thousand Leagues Under the Sea," and "The Mysterious Island," has been occupying the attention of Director Paton and his assistant, Martin Murphy, for more than a year, most of which time has been passed in the West Indies, where the submarine scenes were taken in tropical waters, and during which time the company of one hundred people had numerous thrilling adventures.

Elaborate sets have been used at Universal City for the Oriental scenes, and the Hindu city erected by Technical Director Barter has been pronounced the most spectacular that has yet been seen in motion pictures. In the streets of this city scenes have been filmed at night of the fighting between the rebellious Sepoys and the British troops, several thousand people participating in the conflict.

In this huge production Jane Gail plays the leading role, with Allen J. Holubar opposite. Other important parts are in the hands of Matt Moore, Joseph Girard, Lois Alexander, William Welsh, Hector Sarno, and Walter Belasco.

Abe Stern, but four weeks from New York, has already succeeded in establishing a new standard of things at the L-Ko studios, where he is the busy head of this plant. He asserts that only films of high quality will have a release out of this studio and that many improvements in the way of buildings and equipment are being planned by himself and brother, Julius Stern, who also is active in the administration plant.

## Director Paton's Son Dies

Director Stuart Paton, in the midst of the filming of a big scene from the Universal's "Twenty Thousand Leagues Under the Sea" feature, last week received word from a Los Angeles hospital that his year-old son, who had been ill for several weeks, was being operated upon and with but slight chance for recovery. With hundreds of people made up, Mr. Paton tried to continue the direction of the scene, but in the middle of it word came of the passing away of his little boy. A wealth of sympathy is extended Mr. and Mrs. Paton by the film world.

The Scream Club, which comprises the publicity and press representatives of Los Angeles, dined and danced July 20 at the new Levy's Tavern at Watts, just outside the boundary of Los Angeles. It was a guest night and one of a big attendance and jolly time.

George De Bois Proctor has escaped from the heat and bustle of New York and is safely and happily ensconced in a Hollywood bungalow, where he and his bride—a little and charming Irish girl formerly of "Chin-Chin," are enjoying all the nice things one hears about southern California—and which

nice things one finds are quite true. A wide variety of flowers, plus the customary orange, lemon and fig tree, are among the exterior attractions of the Proctor home. The Lasky scenario department was the reason for the Proctors coming to California.

## Lucile Younge Playing Opposite Tree

Lucile Younge has been engaged to play opposite Sir Herbert Beerbohm Tree in a feature picture begun this week at the Fine Arts studio. Miss Young has leads in Fine Arts pictures to her credit and had an important role in "Sweet Kitty Bellairs," made by James Young at the Lasky studio.

Henry Otto has been welcomed back into California's film-land, and already has partly completed a feature picture, "Mister 44," with Harold Lockwood and May Allison.

The Yorke Film Company is the name of that which secured the services of this artistic director.

Fred Balshofer is head of the Yorke Film Company. He preceded his company here by a week or more and is advancing its interests in every way possible.

## Where Ince Features are Made

Charles Ray has the leading role in a new picture which had the following notable cast, each member of which has a splendid role: Margaret Thompson, Margery Wilson, Howard Hickman, George Fisher, Charles K. French, Jerome Storm, Louise Brownell, and Wally Whitman.

Enid Markey is the only girl in a camp of more than one hundred men, who are in Topanga Canyon for several days in the making of William S. Hart pictures.

J. Barney was greeted with "Hail the Conquering Hero Comes" by his conferees at Culver City upon his return from two months in New York—his first visit to the East in eight years.

Dorothy Dalton and William Desmond are playing the leads in Lanier Bartlett's desert-island story and—

Robert McKim has grown a beard for the portrayal of a bad man in the Hart picture of that type.

Art Director Robert Brunton is supervising the building of a village street more than three hundred feet long at Culver City. It will be used in the drama which will initiate Clara Williams as a star.

William S. Hart told the Inceville ball team after a startling victory, "If you could act as well as you can play ball, you'd all be stars!"

Arthur Shirley, the John Vassar lead in "The Fall of a Nation," has been engaged to play opposite Bessie Barriscale in Monte M. Katterjohn's picture, which is said to be an equal to the "Peggy" picture.

Scenes are now in the making at the Thousand Islands.

## Activities at the Lasky Studios

Putting Fannie Ward and her much-talked-of brought-from-New York wardrobe into a feature now in the making and

entitled "Each Pearl a Tear," while popular supposition adds "Each Costume a Dream." This same Fannie Ward was taxed for her big blue Kissel-Kar, the while Jack Dean, elsewhere at the time, was taxed for the same car. Husband and wife joined hands in a successful battle against Los Angeles tax artists.

Director James Young took his Blanche Sweet company and silently stole away into the Blue Crest region for the taking of many scenes and, the company hopes, of many fish.

Under the expert studio management of Milton Hoffman at the Lasky studios, the latter has increased its activities and now there are six directors working on the Lasky lot.

The Honorable Sessue Hayakawa finds delight in appearing in "The Honorable Friend," a forth-coming Lasky picture, which gives him much opportunity to exercise the art of Ju-Jitsu.

And lastly—a completely smithing department has been established at this studio with a competent blacksmith and iron moulder in charge.

## Out Universal City-Way

Much busyness of carpenters, directors, players and the management is making of this film city a place so different in aspect from even very recent days, that general manager H. O. Davis will find many pleasant progressive surprises in store for him upon his return.

Wyndham Gittens arrived from the East to fill the big position of screen editor; the Smalleys are in the midst of the artistic production of James Oppenheim's "Idle Wives"; Director Henry McRae is completing the five-reel "Behind the Lines," featuring Harry Carey and Edith Johnson; Ruth Stonehouse playing a bed-room scene in Harvey Gates' "The Spring Song," refused, when lunch-time arrived, to go to the restaurant in her night-gown, so she was served a real luncheon in a prop bed; Director William Garwood has returned with his company from San Francisco, where he and Lois Wilson played the leads in the two-reel drama "Simple Honors."

Lee Kolmer, known on the stage for his pinning in "The Music Master" and for his splendid humorous work in many seasons of musical comedy, is the most recent celebrity at Universal City, where he is playing with Edith Roberts in a one-reel comedy-drama, "Herman's Legacy," directed by Frank Ormiston.

Director William V. Mong, while waiting for the script of the three-reel drama, "Husks of Love," produced the one-reel picture "Maybelle of the Movies," an early release on the Universal program.

The "Liberty, a Girl of the U. S. A." serial with Jack Holt and Roy Stewart in big, heavy roles, and Marie Walcamp as the girl, is going thrillingly on its way under Jacques Jaccard's direction.

Dorothy Phillips is featured in the picture just completed by Joe DeGrasse and entitled "If My Country Should Call"; Director Allen Curtis is putting some splendid stuff into the one-reel Joker comedy, "Queen of the Nile," with Gail Henry, William Franey, Lillian Peacock, M. Mpranti, C. Conklin, and others.

Cleo Madison is the featured lead in Rex Ingram's five-reel picture, "The Chalice of Sorrow," which has just reached completion.

Eddie Lyons and Lee Moran, supported by Priscilla Deane and directed by Louis Claudet, have finished Henry Wilze's one-reel comedy "The Terrible Hindu," which promises a laugh a foot.

"Big" Ed Sedgwick, a double for Rosey Arbuckle, is being featured in a series of one-reel comedies under Roy Clements direction. Belie Bennett plays opposite Mr. Sedgwick.

## J. Warren Kerrigan Finishes Feature

J. Warren Kerrigan and company figure among those who completed feature pictures last week. "The Social Buccaneer," scenarioized by Fred Myton, is the Kerrigan vehicle directed by Jack Conway and in which Maude George does some exceptionally good work and wears some exceptionally resplendent gowns as the heavy lead.

Director Ben Wilson is employing some rich-looking sets in "The World's Enigma," three-reel picture, featuring Neva Gerber.

Leona Hutton is author of "The Salty Sinner" feature, in which Ruth Stonehouse has the lead under the direction of Raymond Wells. Scenario Editor Eugene B. Lewis scenarioized Miss Hutton's script.

Fred E. Keely, just arrived from New York, has been added to the directing staff; his first picture is Calder Johnstone's one-reel picture, "When the Shoe Fits."

Director Robert Z. Leonard took his company to Sacramento and San Francisco last week for five days of scene-taking for the ten-reel feature "The Eagle's Wings," in which Herbert Rawlinson and Vola Smith have the leading roles with Grace Carlisle, Charles Hill Mailes, Charles Guan, Albert McQuarrie and Rodney Banus in important and big parts.

"Black Friday" is nearing completion by Director Lloyd B. Carleton. It is a feature of the 1871 period and was prepared for the screen by Eugene M. Ingerton. It features Dorothy Davenport with Gretchen Ledderer in an important role.

Mertie Gonzales has the lead in an Alice Hagan Rice story, "Romance of Billy Goat Hill," directed by Lynn Reynolds. Val Paul and Fred Church support Miss Gonzales.

Ella Hall, who has Franklyn Farnum, late of New York and a Broadway production as her leading man, is being directed by William Worthington in a two-reel drama, "Bitter-Sweet," with Adele Farington.

## The Busy Fine Arts Studios

Wilfred Lucas, who has twenty-eight successful years of stage experience to his credit, received his first smash role last week. Mr. Lucas and Seena Owen are to be featured in a picture now in rehearsal by Director Paul Powell.

Pay Tincher was compelled to retake a ninety-foot dive at San Diego, whither Edward Dillon had taken his comedy company for the making of "Laundry List."

Lillian Gish will play a chorus-girl in the title role of "Diana of the Movies," supported by Howard Gaye, A. D. Sears, Wilbur Higby and others.

Frank E. Woods is again back at the managerial desk of the studio after three weeks in New York city, a vacation and business trip—that was mostly business.

## With the Keystoneers

Mack Sennett is being missed while in faraway New York.

Scenario-Editor Del Ruth is responsible for the statement that, since the Keystone's founding, only three scripts have been bought from outside sources and these still remain unproduced—which is by way of saying that the Keystone Company's scenario staff supplies all the material needed for this company's comedies.

Al Kaufman makes the eighteenth prize-fighter to find a place for himself on the Keystone lot. In the film world, Mr. Kaufman will be remembered for his big fight scene with William Russell in the American Company's recent feature "The Bruiser."

Claire Anderson, Hugh Fay and Harry Metoy appear in principal roles in a comedy in which these comedians are made to accomplish the seemingly impossible task of walking upon the water; Directors William Campbell and Harry Williams took their company to Balboa for the making of a seaside company, in which Chester Conklin and Mary Thurman will be featured; Guy Woodward and Dora Rodgers will also appear in a new picture.

A lean, hungry kitten received sympathy and food from Mabel Normand recently and now, plump and satisfied, it is the official mascot of the Normand company.

## At the David Horsley Studio

William Clifford and Margaret Gibson are being given respective companies for the making of five-reel features in which they will play the respective leads; "Somewhere in Mexico" being filmed by Director Robert B. Broadwell will feature the blowing up of a river bed and a number of adobe houses; also there will be a clash between United States and Mexican troops by way of atmosphere.

Merit rewarded applies to the elevation to directorship of Alvin J. Neits, for a long time assistant director in the Clifford-Gibson company; Mr. Neits will henceforth direct Mr. Clifford. Director Milton H. Fahrney's completion of the Cub comedy, "Jerry and the Smugglers," will be the signal for new faces and longer scripts; fifty-seven varieties of one-reelers, all written by Mr. Fahrney and George Ovey is a record.

Dave Allen, Al. D. Blake, Jessie Burnett and Victor Pottman form the support for the new Clifford company.

General-Manager Charles Henkle is the busy and capable man behind the quiet reorganization of things generally at the Horsley plant.

## Beachward to the Balboa Plant

You find Little Mary Sunshine busy on another five-reeler under Henry King's direction; the little four-year-old star has a brand-new wardrobe, her interest in which diminishes only when an ice-cream cone or pop-corn ball is presented her.

Jackie Saunders with her array of beautiful gowns is paying attention to only one thing at present—and that, the filming of the fourteen "The Grip of Evil" releases for the Pathé program.

Gloria Payton—sister of Lucy, a Balboa lead—and but eighteen years old, promises to become a featured Balboa judging from the satisfaction she gives with her work; "The Yellow Bullet," by D. F. Whitecomb, is a new Balboa feature showing some unusual mountain photography.

## With the "Americans" at Santa Barbara

Richard Bennett is at work on the third of his four features in which Rhea Mitchell plays opposite him and which George Saenger directs.

William Russell has started the sixth of the "William Russell Productions"; it is unnamed as yet, but has Clarke Irvine of the Motion Picture World (Los Angeles office), as its author and Edward A. Kaufman as its screen adapter.

## "SHARKS," SAYS PEARL, "HAI HA!"

**LONG BEACH (Special).**—Pearl White, the Pathé peril girl, doesn't give a whisper—dare about sharks. She is an expert swimmer, otherwise she would never have survived her numerous daring stunts for the films.

The other day the special shark correspondent of THE MIRROR caught Miss White advancing to the beach in a nifty bathing suit. "Hello, Pearl; whither bound?" was the anxious query.

"For the briny," answered Miss White.

"Aren't you afraid of the sharks?"

"Sharks—Shucks!" said the famous Pauline.

And a moment or two later her little red bathing cap was to be observed bobbing about far outside the line of breakers.

PARAMOUNT PROGRAM

PARAMOUNT PROGRAM

# The eloquent climax of the silent drama—

**FAMOUS PLAYERS —**  
 485 FIFTH AVENUE  
 ADOLPH ZUKOR, PRESIDENT  
 JESSE L. LASKY, VICE-PRESIDENT

**LASKY CORPORATION**  
 NEW YORK CITY  
 SAMUEL GOLDFISH, CHAIRMAN, BOARD OF DIRECTORS  
 DANIEL FROHMAN, CECIL B. DEMILLE, PRODUCING MANAGERS

## SNAP SHOTS

According to Billie Burke, the possession of perfect teeth is something without which no aspirant to screen honors can hope to gain the giddy heights of stardom. The statement naturally arouses speculation as to whether Miss Burke believes molars should be used as a means of attack or defense. Possibly both! Let hasty-tempered directors take warning by this hint.

The ancient weapons of the race were teeth and nails like claws. So, slimland artists, keep your tusks well sharpened-up, because The worst director can be calmed, though furious he's grown If firmly seized by crushing fangs and bitten to the bone.

It was a five-reel feature with settings and costumes indicating a date somewhere in the late forties. A duel scene was staged, also a pursuit and shooting of the villain. In each case big double action revolvers were in evidence, a type of weapon that didn't come into use until a decade later. A trifling anachronism, but why should such trifles be excused? Is it asking too much of gentlemen posing as expert picture-producers to insist on accuracy in minor details?

Some of our best known screen players have adopted a new fad—that of tracing their ancestry to famous heroes of the past, who, being extremely dead, can offer no denials. So far, no automobiles bearing coats of arms and haughty crests have been observed going to and from the studios, but there is plenty of time for improvement in that direction.

The president of the Bay State Street Railway system recently complained to the Public Service Commission of Massachu-

sets that people who used to take trolley rides now patronize the motion picture theaters, with the result that the company's earnings have seriously decreased. If picture houses interfere with such a peculiarly philanthropic institution as a street car company, the film resorts should be put out of business. New York's sympathetic strap-hangers will cordially endorse this resolution.

In the projection room of one of the big local film companies is posted the following notice: "Please do not smoke pipes or cigarettes in this room." Just two varieties of the weed barred, you will observe. Why the distinction? Is it made with the idea of helping out cigar manufacturers, or educating the reviewers?

Banned is the rude though honest pipe and cigarette's mild charm. The latter is degenerate, the other not "good form." Reviewers all must sport cigars when gazing on this screen. If they would worship at the shrine of Lady Nicotine.

"Wanted, strong man, not afraid of rough work, to wrestle with bear for film company." Thus runs an advertisement in a Western exchange. A truly alluring appeal, albeit a trifle sinister. There are several parts we would like to recommend for the job, even force into it, if possible. But those approached by us modestly refused, and Pete Schmid hasn't been located yet.

Ben Atwell waxes indignant over the uncouth manner in which Gotham has treated Dr. Leonard S. Sudgen, explorer, soldier of fortune, slayer of big game, etc. It appears that since the doctor came here for

the purpose of exhibiting moving pictures and lecturing on Alaska at the Rialto, fate has proved unkind to him. He has encountered divers perils all over the globe and escaped practically without a scratch. Yet since his arrival in our midst, waiters have short-changed him, footpads slugged him, a supple-fingered gent picked his pocket, and now—crowning disaster, without intending to perpetrate a pun—a dentist has him in charge.

Since the doctor met our bandits he won't hesitate to say  
*Life is sweeter in the jungle than upon the Great White Way.*

Director J. Gordon Edwards has successfully faked a desert sand storm in "Under Two Flags," the Fox feature starring Theda Bara. It is a triumph of mechanical genius and directorial skill. This is a distinct departure from the majority of pictures in which Miss Bara has ranged through tempests of emotions in her vampire roles. From brain storms to those of the sand variety is quite a change, and possibly a healthy one.

"In a big scene for 'The Woman in the Case,' starring Pauline Frederick, the latter lady choked Marie Chambers and threw her to the floor so violently that Marie lay there gasping after the lights were out." We quote from a statement by the Famous Players publicity expert. It is cheering to know that Miss Frederick is developing muscular force to such a degree, and if she continues to improve her strangling powers there is no reason in the world why she should not, speaking in sporting parlance, effectively "lay out" her next opponent for an entire season.

Sheldon Lewis, who figured in varied thrilling performances during the filming of Pathé's "Iron Claw," such as falling off bridges into rivers, driving automobiles over precipices, and other risky experiments, lured Director Edward José onto a roller coaster the other day, and scared the latter into convulsion fits by arranging with

the operator of the amusement device to give them a continuous trip, during which they flashed around the circle dizzily a half a dozen times. José begged for mercy, but Sheldon only smiled grimly, and said he was glad to be able to give the director a taste of what it felt like to take chances on one's life. Such is the tale, as sent forth from press quarters. But why select a roller coaster? Surely the José nerves are worthy of a better test.

Kittens Reichert enjoys the distinction of having her name listed in the telephone directory of her home town—Yonkers. At first sight this might seem a rather superfluous item to print. A good many of us have our cognomens appearing in similar lists, and some of us have had occasion to wish they weren't, when snooping creditors seek our addresses, for instance. But Kittens' case is different. Although a bright and shining light of the screen, under the William Fox banner, Miss Reichert's journey through this terrestrial vale of tears has only lasted five years. It is a fairly safe wager to make that no other person of her age figures in the columns of a "hello" book, hence the "distinction" mentioned above.

Lloyd Robinson asserts that Hugh Ford started the Famous Players forces by arriving at the studio the other day clad in a silk suit of Oriental magnificence. Accepting the statement as correct in every detail, one wonders why L. R. should get excited over the occurrence. In the course of human events he may some day rise to the dignity of garbing his syphilis-like form in silken raiment, and how would he feel if Mr. Ford insisted upon writing to the papers about it? Is there an undercurrent of envy here?

Ethel Teare has been transferred to the Ham and Bud Kalem company. Miss Teare made her debut with the Ham and Bud pictures but during the past year has been an individual star in one-reel Kalem comedies. "Ham's Whirlwind Finish" marks the reunion. GEORGE T. PARDY.

# FEATURE FILMS OF THE WEEK

"Shadow of Her Past" has Beauty of Background—"Shell 43" Gripping War Drama—"Light at Dusk" Virile Character Study



C. Michkin, N. Y.

MISS LINA CAVALIERI.  
Star of the Pathé Feature, "The Shadow of Her Past."

## THE SHADOW OF HER PAST

A Five-Part Pathé Gold Rooster Play, Featuring Lina Cavalieri and Lucien Muratore. Produced by Lucien Muratore. Released by Pathé, July 17.

Elayne Chalmers ..... Lina Cavalieri  
Peter Marsant ..... Lucien Muratore

An atmosphere of Rome, with all its romanticism and beauty pervades the setting and action of "The Shadow of Her Past." The princely Italian villas, with their beautiful gardens, form most effective settings for the old world story. This air has been most adequately carried out both in the construction of interiors and the realistic exteriors.

Excellent photography adds considerably to the beauty of the garden scenes, and great advantage seems to have been taken of the natural lighting effects. Judicious tinting is another praiseworthy factor.

Lina Cavalieri is fabled the world over for her remarkable beauty, which at times registers effectively on the screen. However, only in a few scenes does she assume poses which set off her natural charms. Her acting, on the other hand, is all that could be desired, and in a number of the scenes she wears some exceptionally handsome gowns and cloaks. Lucien Muratore is typically a foreign artist Bohemian and fascinating. His screen appearance is quite pleasing, and he acts his part most acceptably. The principals are accorded excellent support by the other members of the cast.

The story is a conventionally romantic tale of an American girl studying in Italy, but its ending is somewhat unusual and quite effective. There is little action, and everything seems to have been subordinated to the two stars. In fact, due to this, there is too little conflict, which causes the story to lag in places.

The girl, Elayne Chalmers, goes to Italy to finish her musical education, and while there meets Peter Marsant, a struggling young artist. She falls in love with him, but favors from the nobility turn her head and she casts him aside. This later leads to a duel between Peter and a nobleman, in which the former is seriously wounded. Elayne then realizes her love for the artist, and she nurses him back to health, only to be parted by death, so that she may not hinder his career.

E. S.

THE DARING OF DIANA

A Five-Part Blue Ribbon Feature, Written by Charles L. Gaskill. Produced by the Vitagraph Company, Under the Direction of S. Rankin Drew, for Release Through the V. L. S. E. August 7.

Diana Pearson ..... Anita Stewart  
John Briscoe ..... Charles Wellsley  
Stange ..... Francis Morgan  
Fanchette ..... Anders Randolph  
Dague ..... Julia Swayne Gordon  
Jimmy Town ..... Joseph Donaue  
Faras ..... Danial McBride  
Lou Johnson ..... Lou Johnson

Judging from the synopsis sent out by the producer of this picture, the original story, as written by Charles L. Gaskill, was much stronger and conformed more to the well known rules of dramatic construction than the finished product as thrown on the screen. Much strength has been lost in an endeavor to tell two stories at once and in giving them equal importance. According to the synopsis, the newspaper story is the most important, but the picture emphasizes the machinations of the villain, and at the same time tries to tell the newspaper story, with the result that both lose nearly all of their strength and suspense.

The production was also marked in several instances by minor carelessness of

direction. A physician puts on a coat, as he exits from a scene, with his shirt sleeves rolled up and immediately enters another scene with the sleeves down; the exteriors of houses in scenes calling for Paris settings were reminiscent of Brooklyn; another scene showed the exterior of a house in the fashionable part of Fifty-eighth street of an entirely different type of architecture from any house on that street; card board matches were used in Paris where the government controls the match industry and only permits certain brands to be used; a Parisian Apache used a Turkish cigarette from a cardboard box when it is almost the universal custom of this class from the Parisian underworld to smoke the atrocious cigarettes sold and controlled by the government, which come rolled in paper packages. These are only minor faults it is true, but it is carelessness such as this that sends a dissatisfied public from the motion picture theater.

Anita Stewart in the leading role, pleased as usual. There is little that this attractive young lady attempts which is not pleasing. It was unfortunate in this particular instance that she was given so little opportunity to display her ability. Anders Randolph gave an able interpretation of the villainous Stange, while Julia Swayne Gordon made the most of the character part of Fanchette. The balance of the cast handled the minor roles in a capable and interesting manner.

The story as produced tells of the machinations of Stange, the Parisian manager of a New York paper to obtain control of the publication. He causes the owner, who has been away from New York for twenty-five years, to be kidnapped and imprisoned in Paris, and then assumes his personality. He is almost successful in selling the paper to a group of crooked politicians when the day is saved by Diana, the star woman reporter on the paper who, starting with her woman's intuition, ferrets out the secret of the real identity of Stange. E. S.

## UNDER COVER

A Five-Part Adaptation of Roi Cooper Meigs' Drama of the Same Name. Produced by Famous Players Under the Direction of Robert Vignola for Release on the Paramount Programme.

Ethel Cartwright ..... Hazel Dawn  
Steven Denby ..... Owen Moore  
Monty Vaughn ..... William Courtright, Jr.  
Amy Cartwright ..... Ethel Fleming  
Dan Taylor ..... Frank Losee  
Mrs. Harrington ..... Ida Darling

Owen Moore does a most excellent piece of acting in the picture version of "Under Cover," giving at all times a detailed and convincingly realistic portrayal of the character which he is depicting. Probably the most noticeable feature of his work is the fact that he is so natural at all times. Owing largely to this, "Under Cover" appears to be a bit taken out of real life, rather than the enactment of a series of dramatic incidents for purely entertainment purposes only. He impresses seemingly, without trying to be impressive. Every moment that he is on the screen he focusses the attention, yet obtains this effect purely by the naturalness of his bearing. This is indeed good acting.

Hazel Dawn in the leading feminine role pleases, although we believe that this strong part could have been handled in a stronger manner than it was at the hands of the pretty and attractive Miss Dawn. It is also our opinion that Miss Dawn is more or less miscast in a dramatic offering. After seeing her and the magic of her smile in light comedy there is always the feeling that something is being missed when she appears in the heavier offerings and is afforded little or no opportunity for the magic of that smile. William Courtright, Jr., was another member of the cast who created a favorable impression by the general excellence of his work throughout the whole production.

duction. The others handled the supporting parts well.

Robert Vignola has staged the picture in a most capable manner. Many of his settings, especially those showing the Harrington country house were elaborately beautiful and in closest harmony with the setting and locale of the story. His other settings were in every case realistically true to life. Taken as a whole it is a well staged picture.

The stage play has been well made over for screen purposes. The story starts at the beginning and proceeds through to its logical conclusion and the suspense is handled in such a manner that the denouement comes as a surprise. At no time is there the slightest indication as to the manner in which it is to end up. This is good scenario work.

Little need be said of the story owing to the long and successful run of the stage play. It deals with a young society girl, who is forced to turn detective in order to save her sister from prison and is forced to seek evidence against the man with whom she is in love. In the end it transpires that the man accused of smuggling is himself a detective seeking evidence against the chief inspector of the revenue service. Naturally events straighten out in the end and love receives its usual motion picture reward.

## SHELL 43

A Five-Part Original Drama by C. Gardner Sullivan. Featuring H. B. Warner. Produced by Triangle-Ince. Under the Direction of Reginald Barker for Release Aug.

William Berner ..... H. B. Warner  
Adrienne von Altman ..... Enid Markey  
English Spy ..... Jack Gilbert  
Baroness von Altman ..... Margaret Thompson  
Lieutenant ..... Louise Brownell  
German Agent ..... George Fisher  
German Commander ..... J. P. Lockney

"Shell 43" is one of the most absorbing and intensive dramas ever written by the prolific C. Gardner Sullivan. Seldom has there been produced a story with more suspense or mystery than this war picture. In fact, it can be said that the plot is one that has been almost entirely overlooked in the rush for propaganda pictures. In this case it is purely and simply a war story without thoughts of peace but one that has for its theme self-sacrificing heroism, the kind that is daily taking its toll of lives on the far-flung battle front. The hero is an Englishman, but for almost five reels his nationality is cloaked in mystery, first he is an American correspondent, then a German secret agent and again a British agent, and in these various disguises he goes about his mission in Alsace-Lorraine.

So artfully is the plot developed and so ingeniously have the incidents been devised that the true identity of the man is completely shrouded in mystery until the very end and so the suspense is maintained until the very end. Though the hero in this case is an Englishman it is practically an absurdity to question the neutrality of the picture. Whether a person be English, German or French, he may be a real hero. Other than in the matter of the hero's nationality, the picture is absolutely impartial, since it neither belittles or caricatures the Germans or the English. It shows the ingenuity of both sides in many details. The heroine is a German girl and the other important characters are about evenly divided between the two nationalities. The bravery of this girl is typical of the Teuton and this helps considerably in maintaining an impartial balance.

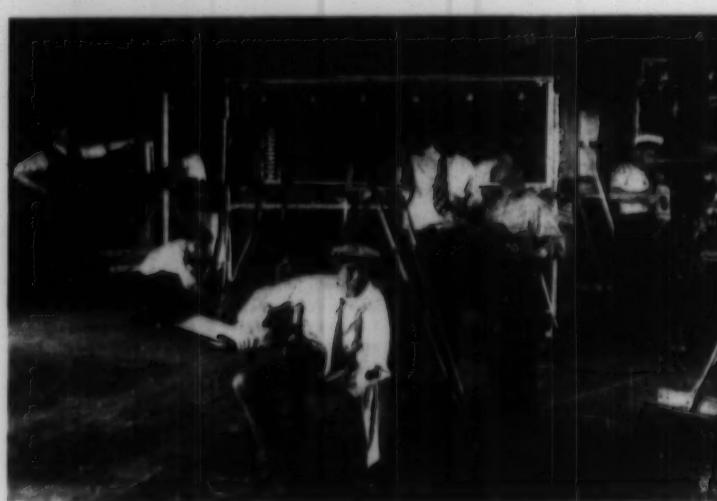
There should be little objection to the naming of the two sides truthfully, instead of giving them fictitious names with plain inferences, as has been done in many cases recently. This impartial truth is not half so unneutral as some of the infernal cases which have been used in pictures which are now being shown throughout the country.

The plot is so good that the director had no call to overload his production with spectacular war scenes in order to carry it out to the required footage. The war scenes, however, which are introduced are exceptionally good. They are unusual in that they are intimate. They show more the working of the individuals rather than the working of entire armies in battle. In this way it is possible to keep sight of the main character all through the picture without detracting in any way from the spectacularity of the battle scenes. The work in the bomb proofs and the explosions is exceptionally realistic, and the few glimpses of aeroplanes and large batteries are effective as well as having a strong bearing on the main action of the story.

The story is that of William Berner, who in the end loses his life for his country's sake. After many experiences he manages to get in the German signal chambers on the front and while in No. 43, the most vital of them all, he signals to the English to "shell 43." The pit is shelled, destroying the vital center of the German range finding pits and also killing Berner. It is not until he gives the signal to the English that his real nationality is discovered. A pleasant romance with a little German girl is also woven into the story. Berner's attempt to save the life of she and her sister and the children gives the necessary touch of human interest.

Henry B. Warner is most convincing as

(Continued on page 23.)



LEO WHARTON ON THE FIRING LINE,  
Directing a Scene at the Wharton Ithaca Studios.

# HENRY B. WALTHALL

with Antoinette Walker

is presented in

## "The Sting of Victory"

A Five Act Romance of the South with Stirring Scenes  
of Love and War



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1333 Argyle Street, Chicago

By Charles Mortimer Peck. J. Charles Haydon, Director  
Released through V. L. S. E.



### PHOTOPLAY REVIEWS

(Continued from page 22)

the secret agent, William Berner, and he seems to be just the type of cool, calculating man who would do such things for his country. Margaret Thompson and the remainder of the cast give him excellent support.

Author, director and players are all deserving of the greatest credit for the masterpieces that has been produced in "Sheil 43". It is a finished picture with all the excellence of photography and lighting effects that characterizes the majority of Triangle productions. E. S.

#### "THE LURE OF ALASKA"

Bialto Travelogue in Seven Parts, Photographed by Dr. Leonard S. Sugden, Shown Weekly at the Bialto Theater with Dr. Sugden Lecturing.

More intimate views of the Northland than "The Lure of Alaska" have yet to be shown. This series of unusually picturesque and interesting views have an educational value that is hard to calculate, for they show what has never been shown before concerning the United States's greatest territorial possession. Every scene is fully explained by Dr. Sugden.

The pictures were taken by a man who has passed seventeen years in Alaska and who knows every inch of that territory. He has shown rare judgment in selection of views, and many of them were taken under extremely adverse conditions. In fact, on several occasions he risked his life to obtain the picture. This is especially true when he photographed one of the most remarkable scenes ever taken, the birth of an iceberg more than three hundred feet in height. This view of the mass of ice breaking off from the edge of a vast frozen river and sending a veritable tidal wave through the waters, is one that will never be forgotten.

Some of the finest pictures of salmon fisheries are included in the series. Tons and tons of salmon are seen being hauled out of the water in nets, but above all are the marvelous views of the fish going up stream and leaping over falls. These scenes are almost unbelievable, so unusual and thrilling are they.

There are some scenes of exquisite beauty both along the Inside Passage from Seattle to the port of entry in Alaska and also among the glaciers and the mountains of that country. Life in the various towns and cities, at the mines and among the prospectors is also shown in an interesting manner. A number of the views were taken at midnight, and were it not for the fact that the sun is shining brightly at that time such afeat would be doubted by everybody.

Views along the White Pass and Yukon Railroad are of great interest, and those showing the valleys and mountains are decidedly beautiful. The famous White Horse Rapids, which have claimed the lives of hundreds of people, are seen, and, moreover, Dr. Sugden is shown shooting them. He was a licensed pilot and made more than four hundred trips through these dangerous waters.

The photography in some places is de-

cidedly good, while in others, due to adverse conditions, such as failing light and rolling waters, the scenes lack clearness.

This series is without doubt one of the finest that has been shown in this country, and, moreover, a man who knows what he is talking about explains them. E. S.

#### "LOVE'S LARIAT"

A Five-Part Western Drama. Written by George Marshall and W. B. Pearson. Produced Under the Direction of George Marshall, for Release as a Blue Bird, August 7.

Sky High ..... Harry Carey  
Skeeters ..... Neal Hart  
Allan Landers ..... William Quinn  
Goldie La Croix ..... Olive Fuller Golden

Though based on a simple little story which has no great depth, "Love's Lariat" proves to be an interesting picture owing largely to the realistic manner in which it has been staged, especially the Western scenes. The scenes in the combination saloon and dance hall in the pioneer town of Coma were especially well done with a plentitude of local color and realism. They were truly depictive of the days of the old West, when cowboys wore beautiful angora chaps and carried long, dangerous-looking six shooters.

A direct contrast was obtained in the Eastern settings, and the director did well in making them elaborate. There were too many of them, however, and this part of the picture was too long drawn out for the subject matter with which it had to deal. Taken as a whole, we believe that the production would please more as a three reel than a five-reel picture, as the story is not nearly big enough to carry the extra footage. It is distinctly boring during the last two reels owing to the lack of real action.

Harry Carey as Sky High, the Western cowpuncher, who suddenly comes into a fabulously large fortune, gives a pleasing performance. He is ably aided by Neal Hart as "Skeeters," his pal, while William Quinn leaves little to be desired as the smooth and scheming villain. Olive Fuller Golden in the one leading feminine role gives her usual capable performance, although she is not called upon to do any great amount of acting. The balance of the cast handles the supporting parts well and the photography is fair, with little to complain of either way.

Summed up briefly the story tells of Sky High, a cowpuncher, who receives word in the midst of a riotous drinking bout that his uncle, who he had never known, had died and left him a fabulous fortune. Not wanting to leave the boys on the ranch, he decides to take them East with him, where, according to the terms of the will, he must live for one year. His cousin, Allan Landers, conspires with Goldie La Croix, a vaudeville actress, to ensnare Sky High's affections and then throw him over, believing that his disappointment will be so keen that he will leave for his beloved West, thus forfeiting the estate. The plot works well right up to the last minute, when Goldie falls in love with the Westerner and all ends happily. E.

ROSCOE ARBUCKLE, the Keystone comedian, just started work on a brand new picture. It was Mr. Arbuckle's intention, after completing "The Walter's Ball," to take his company and go immediately to the Pacific Coast. He finally decided to take one more picture in the East before departing.

KATHRYN WILLIAMS, Selig star, received two beautiful silver spoons the other day. One was inscribed "The Spoilers," and the other "The Ne'er Do Well." The donor failed to give a name. So he—or she—missed Miss Williams's thanks and one of her neatest photographs.

Universal City and all that it means, will be fully presented to The Dramatic Mirror readers by Mabel Condon, the Mirror's enterprising Los Angeles correspondent, in the August 5th issue. Order from your newsdealer or direct.

## VITAGRAPH Blue Ribbon Winners

Anita Stewart  
"The Daring of Diana"

FIVE-PART BLUE RIBBON DRAMA  
RELEASED JULY 24

Edith Storey and  
Antonio Moreno  
"The Tarantula"

SIX-PART BLUE RIBBON DRAMA  
RELEASED JULY 17

Lillian Walker with Evert Overton  
"Hesper of the Mountains"

FIVE-PART  
BLUE RIBBON  
DRAMA

RELEASED  
JULY 31

BOOKINGS  
THROUGH V.L.S.E.

## J. W. JOHNSTON

FEATURE LEADS

Current Paramount Releases: OUT OF THE DRIFTS (Famous); THE MOMENT BEFORE (Famous); DESTINY'S TOY (Famous); THE ROSE OF THE RANCHO (Lasky); In Preparation GOD'S HALF-ACRE (Metro).



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# THE HIGHEST STAMP OF APPROVAL FOR V. L. S. E. POLICIES

*Resolution Unanimously Adopted by the Motion Picture Exhibitors' League at the Sixth Annual Convention in Chicago*

"BE it resolved that it be definitely established and adopted as the sense of this convention that it unanimously endorses the Open Booking Policy, carrying with it the acceptance by selection of feature film productions.

And further, that this body urges the adoption of the Open Booking Policy upon all manufacturers distributing feature films and upon all exhibitors engaged in the exhibition of feature films, as the one system of fairness and commercial justice.

(Signed) Lee A. Ochs  
Alfred Hamburger  
M. A. Choynski."

V. L. S. E. Inc.

## SERIAL FILMS

### "THE GIRL FROM FRISCO"

Fifteen Episode Serial, Featuring Marin Sais. Produced by Kalem, Under the Direction of James W. Horne for Release on the General Film Programme. Judging from the first two episodes, "The Girl from Frisco" should be one of the most popular serials ever produced by Kalem. It is typically Western with plenty of action, a good cast and effective locations. It is the kind of a picture that thrills and holds the interest throughout. Each episode is a story in itself, but the main characters are the same throughout. There is also a thread of connection between the first two episodes, but it is not enough to affect the continuity if either is missed.

### "The Fighting Heiress"

"The Fighting Heiress" is the introductory episode and, besides presenting the principal characters in an effective manner, it has a story which alone commands attention for its vivid action. Ace Brent, while on his ranch, has trouble with the sheep herders and he warns his daughter, Barbara, not to come for a visit. Barbara is a girl who believes that a woman can do everything that a man can, so she leaves the city and, after reaching the ranch, takes active part in the feud. Her father is treacherously shot. She finds him and trails his assassin to his refuge, where he is shot. Her friend, Congressman John Wallace, is with her at the end of the chase.

The settings are unusually picturesque and the photography is sharp and distinct. The cast, headed by Marin Sais as Barbara Brent, True Beardman as Congressman John Wallace and Frank Jonasson as Ace Brent, is an excellent one, not only effective but also very popular with the fans. All three have been seen in other successful Kalem serials.

### "The Turquoise Mine Conspiracy"

In the second episode Barbara again shows that she is the equal of men, for, when her father is ill, she establishes his and the right of an old prospector to a turquoise mine. The old man had failed to stake his claim and several others had attempted to beat him to it and, after a successful rush across the deserts with John Wallace, Barbara gets there first and establishes the right to the mine.

Besides the three main characters there are a number of finely drawn and picturesque supporting characters. They are all typically Western, and old Sidewinder Steve, the prospector, is a character in a thousand, in great measure due to the excellent portrayal by Jack MacDonald.

There is plenty of action in this epi-

sode, which is also Western throughout and the photography and settings are of the highest class.

E. S.

### "THE WEAKER STRAIN"

The Ninth Episode in the "Who's Guilty?" Series, Featuring Tom Moore and Anna Nilsson, Produced by Arrow for Release by Pathé.

While "The Weaker Strain" has all the effectiveness, suspense, and human interest of the former episodes of this remarkable series, it does not appear to have their magnitude, as the crime and who is guilty of it applies more to the individual than to society at large, as was the case in the previous releases. The story itself is very dramatic and gives ample opportunity to Tom Moore and Anna Nilsson to display some very good acting. The plot, though based on a somewhat conventional idea has been ingeniously constructed and leads to a fitting climax. Through illness a husband is compelled to let his wife sing to earn money. Her composer tries to force his attentions upon her. Through his deceptions the husband begins to suspect his wife, who is lured into a trap by the composer. The latter is killed by the infuriated woman and the husband, out of true love, places the blame for the crime upon himself and is arrested.

The details are all well worked out and despite the tragedy and the crime it is all so logical that it would seem unrealistic if the composer were not killed. The settings and photography are well up to the usual Pathé standard.

E. S.

## GENERAL FILMS

### "HAM'S WHIRLWIND FINISH"

A Single Reel Ham and Bud Comedy, produced by Kalem, for Release on the General Film Company's Programme July 25.

A touch of originality at the finish of this single reel comedy lifts it out of the usual run of slap stick offerings. It is replete with action, and though the early part is largely taken up with food throwing, it is amusing. Ham and Bud get jobs as cooks for a gang of Italian ditch diggers, but little of the food is eaten. In the end they flirt with a dusky Italian beauty in the person of Ethel Teare and arouse the jealousy of Tony, the foreman. A succession of laughable incidents leads to the usual happy ending.

### "A MIX UP IN ART"

A Single Reel Comedy featuring Ethel Teare. Produced by Kalem, under the Direction of Harry Millarde, for Release on the General Film Company Programme July 26.

## BURTON KING

### PRODUCER OF

EDMUND BREESE in THE SPELL OF THE YUKON  
MME. PETROVA in THE ETERNAL QUESTION

Preparation—JANE GREY and FRANK MILLS in THE FLOWER OF FAITH

Though slow in starting, this single reel offering works up to a good comedy situation that supplies a good laugh. It deals with the deception of a newly married couple, who, in order to obtain money that they may take advantage of a stock market tip, deceive their respective aunt and uncle. The elderly relatives arrive on the same day to see how the newlyweds are progressing and the comedy arises in their efforts to carry on the deception. They are finally found out and hot words follow, but all is smoothed out when a friend of the husband arrives with word that the money has tripled as a result of the speculation.

E. S.

### "PEACHES AND PONIES"

A Single Reel Comedy, Featuring Ivy Close. Produced by Kalem Under the Direction of Robert Ellis for Release on the General Film Company Programme Aug. 4.

Bess..... Ivy Close  
Ray..... Arthur Albertson  
Gluefoot Gaspar..... Henry Murdock  
Henry Sutton..... William McKey  
Dolly Cole..... Francis Nemyer

Ivy Close, the English beauty, is featured in this single reel comedy, which is replete with opportunities for the display of her pulchritude. Henry Murdock does a thoroughly enjoyable and entertaining piece of work as the detective, Gluefoot Gaspar. The plot is familiar, dealing with the young husband, who plays the races, and his jealous wife, who mistakes the names of race horses in his note book for women. There are numerous amusing complications which are finally straightened out to the usual happy ending.

### "A PLUNGE FROM THE SKY"

A Single Reel Episode in the Hazards of Helen Series, Featuring Helen Gibson. Written by E. W. Matlack. Produced by Kalem, under the Direction of James Davis, for Release on the General Film Company Programme July 29.

The Lone Pilot Operator..... Helen Gibson  
Dick Benton..... P. S. Pembroke  
The Foreign Agents..... G. A. Williams  
George Routh

Some very good night photography and aeroplane scenes characterize this episode in the Hazards of Helen series, which is

### THE DIRECTOR OF LOCATIONS

(Continued from page 16.)

sions are very hard to secure on the coast and hence many sets have to be built there, where it is only necessary to travel a few miles to secure the real thing, here."

Mr. Scott has a book with photographs of more than five thousand locations. He receives a copy of every scenario to be produced by the Famous Players and he makes a list of all the exteriors. Then with the aid of his album he gets approximate locations. He next visits the places and makes all arrangements for the company, thus saving considerable time and trouble.

E. P. SMANAY.

*Universal City and the actor within its gates will be Mabel Condon's next Studio special story in the August 5th issue of The Dramatic Mirror, the fourth of The Mirror's Studio series.*

## PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Are you comparatively new at writing photoplays and are you somewhat nonplussed at the vastness and complexity of the work? Do you find it almost impossible to evolve a plot or to select characters that might aid you in the construction of a story? Is it difficult for you to determine on settings and themes for those scripts or synopses that you are so anxious to produce? In other words, are you in the same position as many others who are possessed of the ambition to write, but who seem to lack the requisite imagination or other qualifications that are essential to success? If you are, there is one interesting method by which you can judge your ability and by which, in time, you may produce excellent and original scripts. It is a way that is decidedly novel and one that would be amusing to the professional writer. But, nevertheless, it will stimulate your imagination and give you an idea of what is essential in the writing of a successful photoplay story.

### Test Your Literary Ability

Paul Sloane, a member of the editorial staff of Thomas A. Edison, Inc., and an experienced writer of photoplays, has devised this system to assist beginners and it promises to become widely used among neophytes in the art of writing the silent drama:

"The day of photoplays that depend on action, and action only, for their interest rapidly is coming to an end," said Mr. Sloane, in discussing the origin of his plan to assist beginners in the art of photoplay writing. "Photoplay audiences more and more are demanding the presentation of character in the productions they witness. People who formerly were thrilled by sensational stunts now laugh at them because they recognize the hollowness and worthlessness of such melodrama. They want the 'quiet' type of play—the play that reveals the inner rather than the outer struggle. As a result of this logical and natural development, writers are more and more turning their attention to psychological themes and abandoning the old melodramatic stories. But the result has been some absurd depiction of character. The writers, who formerly depended on plot to put over their stories still, are depending largely on this, although they believe that they are writing the most subtle character studies. The cause of this lies in the fact that they select their action and situation first and then pick out characters that seem to fill the demands of the story. The result is a lot of ludicrous and falsely drawn characters—characters who do everything but the things that are naturally expected of people of the types they represent."

In a true character study the action grows out of the contact between people of different types who are thrown together in a certain locality. The action always is a logical result of unseen moral struggles. Writers of experience know this and they are competent to select characters with wisdom and discrimination and evolve a story from them. But the writer of little experience cannot do this, so there is only one way for him to work. That is to select a number of characters in a haphazard manner, choose a location at random, place the characters in the location and then let the action develop as it logically would develop if such people were thrown together in such a place. But the average amateur is not capable even of making such a selection as this plan involves, so it has occurred to me that this can be accomplished by the tyro even by the use of a simple little expedient. Write down a list of all the various types of persons that occur to you on small slips of paper and do the same with a number of different localities.

### The Scenario System

You will have, for instance, an actor, a plumber, a minister, a school teacher, a clerk, a stenographer, a reporter, a policeman, a society lady, an aviator, an adventurer, etc., in the way of characters. For localities you may have New York, a farm, a desert island, a small town, a village in France, a mining camp, a cattle ranch, etc. When you have your slips all prepared mix them up and pick out, from your localities, one slip—selecting it at random and without looking at it. Use the same method of selecting from three to six or seven characters. Then proceed to build your story, basing it on the probable complications that would arise if the characters you selected were thrown together in your location. As a rule you will find that an interesting and logical story will be bound to result. Sometimes it will be a comedy and sometimes a tragedy. Sometimes it will be original and striking and at other times it will lack the qualities that will make it desirable. The method, however, invariably will develop the imagination and emphasize the importance

of character study and its relation to the silent drama.

### Hasty Production Mars Photoplay

In the opinion of one noted star of the legitimate stage, the standard of motion picture production could be improved greatly by giving more time and thought to the rehearsal of the many scenes that are taken in the making of a photoplay. It is Charlotte Walker, erstwhile star of "The Trail of the Lonesome Pine," who believes that hasty production tends to produce inferior pictures by preventing the players from giving artistic interpretations of their parts. Miss Walker, who now is engaged at the Edison studios in Bedford Park, N. Y., in playing the leading role in a picturization of "Pardon," a Rex Beach story, has appeared with great success in a number of screen productions. Her experience on the legitimate stage makes her entirely competent to speak on relation between artistic acting and the production of motion pictures, and her views are both of interest and importance:

"The pictures are much more difficult to work in than the legitimate drama and it almost is impossible to get results that are self-satisfying," said the charming and gifted player, in discussing the subject.

"In the spoken drama you have weeks, and even months, to prepare a part, but in the 'movies' it often is a matter of moments. Under the latter condition it absolutely is impossible to get the most artistic results. Often, after a scene has been filmed and a set struck, I think of some little effect I could have used that would have added infinite art to that portion of the play and made it striking and appealing. In a legitimate drama I could introduce such an improvement at the next performance. But there is no 'next' performance in the pictures. After the scene is filmed it is indelible. There is no opportunity to make it better or more artistic. I have seen, of course, all the pictures in which I have appeared and all through them I observed places where a little time and consideration would have made it possible for me to appear to much better advantage. If I knew that I was alone in being dissatisfied with the pictures I appear in, I would consider that something was wrong with me. But I know that every player who has had experience on the legitimate stage feels the same way. Some of them have told me that they dread to watch a picture in which they play a role. The same dissatisfaction is expressed by screen players who are without legitimate stage experience, although to a less degree."

"The general public probably never notices the defects that are so apparent to a person who is competent to judge the artistic possibilities of a scene or situation. But, whether or not picture audiences notice specific instances in which a production might be improved, it is certain that the general effect makes an impression on them. And I am positive that there would be ample appreciation of an artistically perfect picture, if such a thing is possible, even if those who saw it were unable to locate the little touches that combined to impart a high degree of art to the production. The only way to remedy the defects that result from insufficient rehearsal is to eliminate the haste that prevents a player from studying the possibilities of a scene. Some day this will be done as it has been done in some instances in the past."

"The person is mentally blind who cannot see a glorious future for the silent drama—a future that will be more productive of real art than the legitimate drama ever can be."

### FILM THEFT CHARGED

Alfred Rosenthal and Peter Arnould, employees of the Quality Film Company, Broadway and Forty-ninth Street, and Ernest Grossman, brother-in-law of Rosenthal, are charged with the theft of moving picture films valued at \$1,000, and held in \$1,000 bail each for examination. According to Detective McGinn, the three men were arrested at an express company office in West Thirty-seventh Street, with thirty-two reels owned by the Kalem Company and other reels said to have been stolen from other companies in their possession.

### LILLIAN CONCORD IN FILMS

Lillian Concord has been engaged to appear in feature pictures for the Universal Company. She has joined the Coast colony of stars and will work at Universal City. Miss Concord is well known to theatrical patrons, having appeared in "The Red Widow," "The Midnight Girl," and other Broadway successes.

### HOWELL FORMS COMPANY

A company for the production of one reel comedies is being organized by William A. Howell, who has been engaged in the Southern directorial field. Mr. Howell is making his headquarters at the Amalgamated Photo Play Service offices in this city. He was associated with the Field Feature Film, Gene Gauntier, Universal Majestic, Rex, and Thanhouser companies produced the Famous Falstaff comedies, and is well known as a successful scenario author.

All about Universal City, profusely illustrated with photographs taken for The Mirror, and facts gathered by Mabel Condon will be the fourth of The Mirror Studio Series. August 5th issue is the paper you should order.

## TRIANGLE PLAYS

Mae Marsh and Robert Harron in  
"THE MARRIAGE OF MOLLY-O"



A quaint drama with the imagery, the fantasy and the characteristics of the Irish people strongly exemplified, Mae Marsh and Robert Harron in "The Marriage of Molly-O" will delight all Triangle followers.

## ROBERT T. THORNBY

Producer---World-Paragon Pictures

Current Release—"HER MATERNAL RIGHT," with Kitty Gordon  
In Preparation—"LITTLE COMRADE," with Ethel Clayton  
and Carlyle Blackwell

*Formerly Producer of Keystone and Vitagraph Successes*

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## ARTHUR S. KANE

220 West 42nd Street, New York City

## AN UNBEATABLE COMBINATION

If There is Anything Pertaining to the Photoplay We Do Not Handle, We Would Like to Know It



## WILLIAM RUSSELL SERIES

When you book the William Russell Series of Mutual Star Productions you get eight magnificent dramatic photoplays, each a distinct subject in five reels, starring a player whose name draws big money into the box office. These items are every exhibitors' chief concern in booking.

**Released June 8**

### SOUL MATES

**Released July 6**

### THE HIGHEST BID

**Released Aug. 3**

### THE STRENGTH OF DONALD McKENZIE

**Released Aug. 31**

### THE MAN WHO WOULD NOT DIE

**Released Sept. 28**

### THE TORCH BEARER

**Three other productions  
released at four week in-  
tervals thereafter.**

**Booked through 68 Mu-  
tual exchanges.**

**Produced by American Film Co.  
Incorporated  
S. S. Hutchinson, Pres.**

## MATHILDE BARING AT LIBERTY

Care DRAMATIC MIRROR

**WANTED: YOUNG LADIES WITH NERVE.**  
Willing to operate aeroplanes in MOVIE WORK. Stage experience not essential, but preferred; ability to think, act quickly, and play other parts required. Expenses advanced with additional salary. Contract. Add: THE O'CONOR CORPORATION, 208 S. Eggleston, CHICAGO, ILL.

### STUDIO GOSSIP

RUTH STONEHOUSE has the lead in a five-reel, entitled "The Saintly Sinner," which is being produced by Raymond Wells at the Universal.

HENRIETTA BARRUSCALE, Inc star, is enjoying a brief rest, following the completion of the Irish comedy drama in which she has been working for the past month. Soon she is to begin as the star of a new Triangle-Kay Bee feature, the scenes of which are laid in the poetic Blue Ridge Mountains of Virginia. Monte M. Katterjohn, who wrote the story, describes it as a "fantas-

tic comedy drama." The new picture will be directed by Charles Miller.

HAL COOLEY, who recently finished his work as the leading man in the ten-reel feature, "The Daughter of the Don," for the Monrovia Feature Film Company, has returned to the Universal Company. Cooley left the "Big U" to go to Signal and then to Monrovia.

ANNA LITTLE revealed some fine riding at the Rodeo at Santa Barbara on July 4. Anna did not have to confine her powers to a few feet of film but had a free rein in a double sense.

HOBART HENLEY is acting in "The Clique of Gold," under Rupert Julian, and it is said that he will once again direct his own pictures, taking the leads himself with a specially selected company of types to support him.

TOM CHATTERTON, having finished work as the young naval lieutenant in the American serial, "The Secret of the Submarine," is taking a well-earned vacation on his ranch in the foothills back of Santa Barbara. Chatterton has many acres under cultivation in Alfalfa, hay and pasture, and has a prize herd of beef cattle roaming over the ranch. This is to say nothing of his chicken farm, where his Rhode Island Reds and Buff Plymouth Rocks bring in a handsome income "on the side" from fresh eggs.

DIRECTOR JOSEPH KAUFMAN has returned to the Famous Players studio, looking brown as the proverbial berry, after a complete rest of five weeks. Kaufman worked himself into a state of complete exhaustion during the production of "The World's Great Snare," in which Pauline Frederick starred on the Paramount program, and retired to the celebrated Muldoon Farm for a rest.

DAVID HORSEY is planning a large glass studio for his local plant, as a preparedness move for the rainy season. The stage will be 75 by 150 feet with a height of about 60 feet. The studio will be available for use at all times. Cooper Hewitt mercury-vapor bank lights and the new Kerner lamp will be employed for night work.

THE AMERICAN FILM COMPANY is accumulating a large zoo. It now contains a pair of cinnamon bears, two mountain sheep, antelope, raccoons, a wolf, coyotes and several nervous foxes. Many of the animals have appeared in photoplays from time to time, and the others are scheduled for their first appearance in the near future in Mutual features.

GEORGE OVEY, the Mutual comedian, has just appeared for the fifty-seventh time in as many one-reel comedies in his famous character of Jerry, which he created with the production of the first Cub comedy. Each one of the pictures has been directed by Milton H. Fahrney, who was also the author of each story. In the future Mr. Fahrney will devote his direction and writing to two real comedies, starring Ovey.

DIRECTOR MURDOCK MCQUARRIE has begun work on the production of "The Gambler," two part Mustang-Mutual drama, starring Jack Richardson and Queenie Rossen, supported by William Marshall and Lizette Thorne.

MARIN SAIS was born in Marin County, California; TRUE BOARDMAN was born in San Francisco; ROBERT WELLS RITCHIE was born in San Diego, California; and JAMES W. HORNE was born in San Francisco. The two first mentioned are the stars in Kalem's new series "The Girl from Frisco," the third is the author, and the last named the director. Is it any wonder that film folk have dubbed it the "All-California Series?"

GEORGE ROUTH, formerly featured in Lubin Western plays, is a recent addition to Kalem's "Hazards of Helen" company.

HENRY MURDOCK, who has heretofore been seen in Sis Hopkins comedies, is now featured in support of Ivy Close, the English beauty.

RONALD BRADBURY will return to the screen after a two months' absence in Kalem's "Girl from Frisco" series.

VAUGHAN KESTER'S novel, "The Manager of the B and A," is being staged by the Signal Film Corporation as a Helen Holmes Mutual feature. Unable to obtain the old-fashioned fire-fighting equipment required, a force of workmen built a number of fire trucks, hose carts, and similar paraphernalia at the studio.

## THE NEW YORK DRAMATIC MIRROR

## FEATURES ON THE MARKET

### PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
July 20	Lasky	The Dream Girl	Mac Murray
July 24	Famous	Under Cover	Hazel Dawn and Owen Moore
July 27	Lasky	An International Marriage	Eita Jolivet
July 31	Famous	Common Ground	Marie Doro
Aug. 3	Famous	Hilda of Holland	Mary Pickford
Aug. 10	Lasky	Little Lady Elsie	Marguerite Clark
Aug. 14	Morosco	A Woman in the Case	Pauline Frederick
Aug. 17	Lasky	The House of the Golden Windows	Wallace Reid and Cleo Ridgely
Aug. 21	Famous	The Stronger Love	Vivian Martin
Aug. 24	Famous	Public Opinion	Blanche Sweet
		Bolting Stones	Owen Moore
		When Shadows Fall	Louise Huff

### T-L-B-E. INC.

July 17	Vitagraph	Tarantula	Edith Storey and Antonio Moreno
July 24	Selig	The Prince Chap	Bessie Eytan, Mary Charleson, George Fawcett, and Marshall Neilan
July 24	Vitagraph	The Darling of Diana	Anita Stewart
July 31	Vitagraph	Hester of the Mountain	Lillian Walker and Everett Overton
Aug. 5	Lubin	The Light at Dusk	Orrin Johnson
Aug. 14	Essanay	The War Bride of Plumville	Henry B. Walthall and Antoinette Walker
Aug. 7	Essanay	The Sting of Victory	James Morrison and Betty Howe
Aug. 14	Vitagraph	The Alli	Lorraine Lee Stewart
Aug. 21	Vitagraph	Hi's Wife's Good Name	Charles Richman
Aug. 28	Vitagraph	The Dawn of Freedom	Naomi Childers and Marc McDermott

### EQUITABLE RELEASES.

July 17	World	Friday the 13th	Robert Warwick
July 24	World	The Weakness of Man	Holbrook Blinn
July 31	World	The Velvet Paw	House Peters and Gall Kane
Aug. 7	World	Mary Quite Contrary	Mollie King
Aug. 14	World	A Woman's Way	Ethel Clayton and Carlyle Blackwell
Aug. 21	World	The Almighty Dollar	Frances Nelson and B. K. Lincoln
Aug. 28	World	Miss Petticoats	Alice Brady

### PATHE "GOLD BOOSTER" FEATURES.

July	Joss	The Beloved Vagabond (Colored)	Edwin Arden, Kathryn Brown Decker
	Joss	The Light That Failed	Robert Edeson and Jose Collins
	Fitzmaurice	New York	Florence Reed and Fauna Marinoff
	Savage	Madame X	Dorothy Donnelly
	Whartons	Basel Kirke	Pearl White
	MacKenzie	The Precious Packet	Ralph Bellard and Lois Meredith
	Albas	The Shrine of Happiness	Jackie Saunders
	Fitzmaurice	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
	Alba	The Woman's Law	Florence Reed and Duncan McRae
	Baiboa	Little Mary Sunshine	Baby Heiss and Marie Osborne
	Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis
		The Girl With the Green Eyes	Katherine Kaelred and Julian L'Estrange
		Excuse Me	George F. Marion, Geraldine O'Brien, Vivian Blackburn
		The Lone Trail	Fred Paul and Agnes Glynne
		A Matrimonial Martyr	Ruth Roland

### TRIANGLE FILM CORPORATION.

July 23 (Fine Arts)	Stranded	De Wolf Hopper.
July 23 (Ince)	The Captive God	W. S. Hart
July 30 (Ince)	The Payment	Bessie Barriscale.
July 30 (Fine Arts)	The Half Breed	Douglas Fairbanks.
Aug. 5 (Fine Arts)	The Marriage of Molly O. Mac Marsh.	
Aug. 13 (Fine Arts)	Honor Thy Name	Keenan and Ray.
Aug. 13 (Fine Arts)	The Devil's Needle	Norma Talmadge.
Aug. 18 (Ince)	Shell Forty-three	H. B. Warner.
Aug. 20 (Fine Arts)	Hell to Pay	Austin, Wilfred Lucas.
Aug. 20 (Ince)	The Jungle Child	Hickman and Dalton.
Aug. 27 (Fine Arts)	Pillars of Society	Henry Walthall.
Aug. 27	The Thoroughbred	Frank Keenan.

### BLUEROBIRD PHOTOPLAYS, INC., RELEASES.

July 24	The Silent Battle	J. Warren Kerrigan.
July 31	The Secret of the Swamp	Myrtle Jones.
Aug. 7	Love's Lariat	Harry Carey.
Aug. 14	Bettina Loved a Soldier	Louise Lovels.
Aug. 21	Little Eye Edgerton	Ella Hall and Herbert Rawlinson.
Aug. 28	The Girl of Lost Lake	Myrtle Jones, Val Paul, and Fred Church.

### PATHE EXCHANGE.

Work of July 31.	Who's Guilty?	No. 18.—The God of Jealousy.
Dr.	Girl of Evil	No. 3.—The Upper Ten.
Dr.	A Matrimonial Mixup	Com.
Lossing Weight	Cartoon	Some Tropical Birds.
Uncle Sam's Immigrants	Com.	Parrots. Colored.
Pathé News No. 62	Top	Edie.
Pathé News No. 63	Top	Pathe News.

### Wednesday, Aug. 2.

(Animated Weekly) Number 31.	Top.
(Impt.) The Lucky Gold Piece.	Dr.

### Thursday, Aug. 3.

(Big U) Redwood Lane	Dr.
(Laemmle) Partners	2 R. Dr.

### Friday, Aug. 4.

(Impt.) Which Way	Dr.
(Victor) When the Minstrels Came to Town	2 R. Com.

### Saturday, Aug. 5.

(Big U) Tillie the Little Swede	Dr.
(Bison) Under the Lion's Paw	2 R. Dr.

### Monday, July 31.

(Amer.) The Dreamer	2 R. Dr.
(Mutual Star Production) Judith of the Cumberlands	Signal. Dr.

### Tuesday, Aug. 1.

(Vogue) Painless Extracting	Com.
(Daredevils and Danger	Com.

### Wednesday, Aug. 2.

(Gammon) See America First No. 47.	Scenic.
(Kartoon Komics	Cartoon.

### Thursday, Aug. 3.

(Mutual Weekly) Number 85.	Top.
(Amer.) The Madmons of the Night	3 R. Dr.

### Friday, Aug. 4.

(Cub) When Jerry Comes to Town	Com.

## KOLB AND DILL SERIES

American Making Six Five-Reel Comedies—  
Script by Aaron Hoffman

The Mutual Film Corporation announces a series of six five-reel Mutual Star productions, featuring Clarence Kolb and John Dill, the comedians. The pictures are now in course of production at the studios of the American Film Company, Inc., at Santa Barbara. The first has been completed and will be called "A Million for Mary." It will be released late in August.

Aaron Hoffman, the playwright, was retained by Samuel S. Hutchinson, president of the American, to write comic exclusively for Kolb and Dill. Mr. Hoffman accordingly furnished, besides "A Million for Mary," "The Three Pals," "The Bluff," "A Peck o' Pickles," "Buttin' In," and "Beloved Rogues." These will be released in the order named.

## MILLION-DOLLAR MOSS THEATER

Ground will be broken next month for B. S. Moss's new theater at 181st Street and Broadway. Mr. Moss promises a million-dollar theater of luxurious appointments. Complete negotiations for the property have been concluded.

One feature of the theater, whose seating capacity will be 3,500 and which will cover fourteen city lots, is the fact that there will be no stairways in the house. Inclined slopes will give easy access to balconies and galleries.

Thomas W. Lamb, the architect who designed the theater, expects to finish it early in 1917, not later than February. The Broadway and 181st Street fronts will house stores. Of general Colonial design, the theater will be built entirely of steel and concrete.

## FASHIONS IN FAIRYLAND

In an effort to get away from the beaten track in the presentation of fashions, The International Film Service, Inc., has, after a series of experiments, devised a photoplay which displays the last word in fashions. The models appear in "The Beauty and the Beast," woven around the familiar fairy story.

To form a suitable background for the production, the International secured permission from George J. Gould to use Georgian Court, his estate at Lakewood, N. J. Mineta Timayo, once model for Charles Dana Gibson, plays the Sleeping Beauty. "Beauty and the Beast" was written and staged by H. E. Hancock, and will be released exclusively by the International Film Service, Inc., on Aug. 7.

## MRS. BLACKTON ESCAPES SHARK

Mrs. J. Stuart Blackton, with her children and guests, had a narrow escape from a man-eating shark while bathing at Oyster Bay on July 18. The Blackton estate adjoins that of Colonel Roosevelt.

Mrs. Blackton, with her two children, their nurse and two guests, Marion Blackton and Gertrude Casey, were wading in shallow water when Mrs. Blackton noticed the fin of a ten-foot shark moving slowly parallel with the shore, less than fifty yards from where they stood. Mrs. Blackton immediately gave the alarm, picked up one of the children and, followed by others of the party, hastened out of the water.

The alarm was given and a posse of shark hunters searched the bay. The shark escaped, however.

## BETTER BABIES VIA FILMS

The Paramount Pictures, the magazine-on-the-screen, has started a campaign for better babies. The Paramount Picture editors took six "better babies" to Bye Beach, N. Y., where they demonstrated—before the camera—the proper methods of baby body building. The children were put through a series of pictures to demonstrate deep breathing and how to obtain exercise of the right kind.

## WORK PROGRESSING ON SERIAL

The first four episodes of "The Crimson Stain Mystery," the new serial which is being produced by the Ergograph Company, and which will be presented by the Consolidated Film Corporation, have been completed, and the first episode will be ready in a few days for a showing to the trade.

T. Hayes Hunter is directing the serial, while Maurice Costello and Ethel Grandin play the leading roles.

## TAKES POST WITH WORLD FILM

Logan A. Rozelle, a special superintendent of agencies for the Oliver Typewriter Company in Louisville, Ky., has been appointed assistant sales manager for the World Film Company at the New York offices. Mr. Rozelle was with the Oliver Company for fifteen years.

## PERSONAL MANAGER FOR MARY

Mary Pickford has engaged Wells Hawks as her personal manager and literary secretary. Mr. Hawks's last theatrical connection was with the Metropolitan Opera Company directorate, for which he handled the Imperial Ballet Russe.

## PATHE IN KEITH THEATER

B. F. Keith's Columbus, Ohio, Theater has instituted a new policy of giving three vaudeville and three picture performances a day. The photoplay performances, of one hour and a half each, are devoted to Pathé serials and features exclusively.

## STUDIO GOSSIP

CRANE WILBUR plays a fisherman in the Horsley-Mutual feature, "The Spite Husband." During the filming of a scene he cast a net into the sea and hauled it in full of fish, much to his own surprise.

HAL ROACH, general director of the Rollin Film Company, is making something of a name for himself with his "Lonesome Luke" comedies, released on the Pathé programme. Mr. Roach is not quite thirty years of age, and started his career as a mail carrier. Mr. Roach didn't cover an entire city route, but served in Uncle Sam's service in Alaska, riding horseback long distances through the wilderness. After nearly losing his feet with frost bites, he came to Los Angeles, and chanced into motion picture work through his ability to ride. He gradually worked up to assistant director, and, with Dan Lathem, formed a comedy company. The name Rollin is compounded from the first letters of their name. The capital of the little company ebbed away until Mr. Roach filmed a slapstick farce called "Just Nuts," and sent it to Pathé. Pathé bought it, and asked for more. Today Rollin has its own studios. Mr. Roach, by the way, neither writes nor buys scenarios. He thinks out the comedy situations, outlines his idea to his company, and puts them at it.

WILLIAM D. TAYLOR, the Morosco director, built a Roman amphitheater for the taking of "Body and Soul."

HERBERT STANDING has been celebrating recently by playing in two Pallas pictures simultaneously.

LILLIAN HAMILTON is now leading woman for Rube Miller's Mutual-Vogue Company. She appears in connection with Ben Turpin, Harry Hickox, and O. Evans.

HENRY KERMAN, who is now a director with the Mutual-Vogue forces, was at one time an architect.

M. W. RALE, who plays the Grand Master in "The Mysteries of Myra," once, strange as it may seem, was a vocalist with George Wilson's Minstrels, and he has appeared in musical comedy. One season he played with Neal Burgess in "The Country Fair." He was with Raymond Hitchcock in "The Galloper" and "The Yankee Tourist"; appeared in "The Gentleman from Mississippi," "Officer 666," and other New York productions. Then he played a Chinaman in "Mr. Wu." It was, consequently, but a step to play the Celestial in "The Exploits of Elaine." Next he did a Jap in "Madame Butterfly" with Mary Pickford. His engagement to play the Grand Master in the present International serial followed. Mr. Rale was born in Russia and educated at the University of Kovno. He came to New York in 1886.

LA MONTE WALDRON, who supplied the basic idea for Pathé's "The Grip of Evil," is a graduate of newspaper work. After leaving the Albany, N. Y., high school, he served on papers in Albany, Saratoga, Washington, Philadelphia, and New York. He has contributed to magazines, too. "I believe that the screen is the greatest teacher of the people that we have to-day," he says; "that it teaches more lessons and reaches greater numbers than any other medium—that, in a way, it is pulpit, newspaper, theater in one. Of course, like the newspaper, and, perhaps, like the pulpit, sometimes it has its mistaken efforts and its efforts that fall short, but the trend is moral and upward."

MARY MILES MINTER, the screen star of the American, acted as adopted mother of thirty orphans from St. Vincent's Asylum in Santa Barbara during the filming of the American Mutual feature, "Youth's Endearing Charm." Little Mary was so generous that a doctor had to be called in to attend five of the kiddies, who had averaged nine ice cream cones apiece.

CHARLOTTE BURTON, the American vampire lady, says you have to be awfully nice to play naughty parts well. "I am really a kind and gentle creature," she says, "with malice toward none." Besides, says Miss Burton, it takes restraint, and all that sort of thing, to be an effective villainess.

LUCELLA MAXAM has returned to work at the Sennett-Kyteson studios. Rumors had it that she would come back plus a newly acquired husband. Now little Luella says, honest and truly, it isn't so.

"THE SURF GIRL," a late Mack Sennett Keystone comedy, presented some strenuous stunts for its cast. The players were swept through drainage pipes, thrown from a Ferris wheel, kicked through skylights, locked up in the "dummy holds" of a "3 down, one 5-cent cigar" concession, where they are pelted with baseballs, finally to be struck by a runaway "Race-Through-the-Clouds" car, which is derailed in mid-air and, with its occupants, plunges into the seas.

KATHRYN WILLIAMS is said to have unusual opportunities in the three-reel drama, "The Temptation of Adam," the Selig feature now in course of production under the direction of Al Green at the Los Angeles studios. Others in the cast are Charles West, Guy Oliver, Vivian Reed, Eugenie Besserer, and Jane Keckley.

FRITZI BRUNETTE will almost achieve her long-desired role, that of a boy, in the coming Selig production, "The Child That Found Its Father," a story of the gold rush in British Columbia. That is, she will appear in masculine garb for most of the play. William Robert Daly is directing.

JOHN EMERSON, the Famous Players' director, gave up acting to write plays. Asked why he stopped writing plays, he answers that he finds it more varied and interesting to direct than write a production.

*Selig*

## "THE GOLD SHIP"

A film melodrama from the pen of James Oliver Curwood. A sailing vessel loaded with yellow gold—a plotting, desperate crew—the heroic love of a pretty girl. A drama of the sea, reminiscent of the time of the Spanish Main. Released in **regular** General Film service, Monday, August 7th.

### "A Western Masquerade"

Another in the series of Tom Mix Western comedies. Daring horsemanship, a logical plot and fun in every inch of film. Released in General Film Service Saturday, August 12.

### The Selig-Tribune

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